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SAN FRANCISCO ARTS COMMISSION

VISUAL ARTS COMMITTEE

AGENDAS AND MINUTES

1999

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# SAN FRANCISCO ART COMMISSION

## AGENDA VISUAL ARTS COMMITTEE SPECIAL MEETING

Wednesday, January 27, 1999

3:00 p.m.

25 Van Ness Avenue, Suite 70

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Richard Newirth  
Director of Cultural Affairs

**Notice:** Requests to testify are accepted by completing one of the public testimony cards, which are available at all hearings, and submitting it to the Committee Secretary before the item on which the individual wishes to speak comes up for consideration.

Programs

The Presiding Officer will call for public testimony on agenda items either at the beginning of the meeting or prior to the vote on particular items.

Civic Design Review  
Community Arts  
& Education  
Performing Arts  
Public Art

### I. Consent Calendar

Cultural Equity Grants  
Suite 60

Civic Art Collection  
Street Artists Licenses  
Suite 70

Art Commission Gallery  
401 Van Ness Avenue  
415.554.6080

- A. Motion to increase Mildred Howard's airport fabrication contract (CT288PU1313) by an amount not to exceed \$3,500 for a new total contract amount not to exceed \$48,500 to pay for a licensed structural engineer to prepare, sign and stamp construction documents and shop drawings for *Salt Peanuts*, an artwork for a gate room wall in Concourse A at SFO.
- B. Motion to extend the Third Street Light Rail design contract for the artist team of Nobuho Nagasawa, Anita Margrill and Vicki Scuri (CT28PUB4305) to June 1, 1999.
- C. Motion to extend the Third Street Light Rail design contract for the artist team of Ken Smith, Bill & Mary Buchen, and Christopher Andrews (CT28PUB4302B) to June 1, 1999.
- D. Motion to extend the Third Street Light Rail design contract for the artist team of Horace Washington, Frederick Hayes, and JoeSam (CT289PUB4303B) to June 1, 1999.
- E. Motion to change the name of the contractor in contract # CM2860122 from *Fresco, a partnership* to Eduardo Pineda and Ray Patlan, individuals. and to extend the completion date to December 31, 1999.
- F. Motion to extend the 9-1-1 OES contract with Cheryl R. Riley (#CT288PUB1322) to March 31, 1999.
- G. Motion to extend the 9-1-1 OES contract with Clifford Rainey (#CT288PUB1320) to March 31, 1999.



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- H. Motion to authorize the Director of Cultural Affairs to enter into an Agreement with Johanna Poethig for \$19,000 to work with resident clients to design, fabricate and install a tile mural at the Mental Health Rehabilitation Facility at San Francisco General Hospital.
- I. Motion to approve preliminary design of Stephen Pelton Dance Theatre poster, with modifications as proposed by staff, for installation on Decaux kiosks from March through May, 1999.
- J. Motion to rescind Resolution No. 1207-98-428. (*see attached resolution for reference*).
- K. Motion to authorize the Director of Cultural Affairs to enter into preliminary art and landscape design contract with Nobuho Nagasawa for MUNI Islais Creek Project for an amount not to exceed \$20,000.
- L. Motion to approve selection panelists (*to be named at the meeting*) for the North Beach Pool Renovation Project and authorization to pay each panelist \$65 per half day and \$125 per full day of service.

## II. Moscone Expansion

*Jill Manton/Nina Dunbar*

- A. Report on budget developments for artwork proposed by Diller and Scofidio. Notice regarding public meeting scheduled for February 17<sup>th</sup>.

Motion: Motion to approve total project budget. (Specific amount to be confirmed at meeting.)

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Diller and Scofidio for design development of their project for the Moscone Expansion Center for an amount not to exceed \$150,000. (Amount may be changed at meeting in response to budget revisions.)

- B. Interior Art Project

Motion: Motion to authorize the Director of Cultural Affairs to enter into design development contract with Hilda Shum for the Moscone Expansion Interior Art Project for an amount not to exceed \$50,000.00.

## III. Jackson Playground

*Tonia Macneil/Joshua Sarantitis*

Presentation of final design and color samples for artwork at Jackson Playground.



Motion: Motion to approve final design of tile artwork by Joshua Sarantitis for the Jackson Playground.

**IV. Temporary Sculpture Proposal**

*Judy Moran*

Presentation of proposal for three temporary sculptures by artist Gene Montez Flores.

Motion: Motion to approve the design of *Love Seats*, three temporary sculptures by artist Gene Montez Flores to be installed consecutively in the Joseph L. Alioto Cultural Plaza (formerly Civic Center Plaza) and South Bay Park.

**V. San Francisco International Airport**

*Susan Pontious/Judy Moran*

A. Presentation of documentation of Viola Frey's completed tile mural.

Motion: Motion to approve Viola Frey's completed tile mural artwork and authorize its installation on a gate room wall in Concourse A at the San Francisco International Airport.

B. Presentation of documentation of Mike Mandel and Larry Sultan's tile mural.

Motion: Motion to approve Mike Mandel and Larry Sultan's tile mural artwork and authorize its installation on a gate room wall in Concourse A at the San Francisco International Airport.

C. Discussion of Tutor Saliba's quote of \$421,310 for changes to the International Terminal necessitated by the Vito Acconci artwork.

Motion: Motion to approve changes to the International Terminal necessitated by Vito Acconci's artwork for an amount not to exceed \$421,310 or best negotiated price.

**VI. Civic Art Collection**

*Debra Lehane/Shirley Wysinger, Redevelopment Agency*

Presentation of changes proposed to Ruth Asawa's sculptures at Nihonmachi Plaza.

Motion: Motion to approve changes to Ruth Asawa's sculptures at Nihonmachi Plaza.

**VII. Gallery**

*Rupert Jenkins*

Staff Report

**VIII. Moscone Center – 3<sup>rd</sup> and Howard Street**

*Jill Manton*

Discussion regarding possibility of acquiring sculpture by Keith Haring.

**IX. Mid-Embarcadero**

*Jill Manton*

Progress report regarding commissioned and pending artworks.

**X. ADA Visual Artists Study**

*Jill Manton*

Report on first meeting.

**XI. Public Art Program Policy**

*Jill Manton*

Discussion regarding Commission policy regarding community meetings and organizations' participation.

**XII. New Business**

**XIII. Old Business**

Staff Reports

**XIV. Adjournment**

## ***ACCESSIBILITY INFORMATION***

\*Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

**Accessible seating** for persons with disabilities, including those in wheelchairs, will be available.

**Accessible curbside parking** has been designated on Oak Street between Van Ness Avenue and Franklin Street.

**Accessible MUNI lines** that serve this location are:

- J, K, L, M, and N Trains:** stopping at Van Ness and Market, one-half block from the building.
- 9, 26, and 42 Buses:** serving the area of Van Ness and Market.
- Civic Center BART:** located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our **accessibility hotline** at (415) 554-8925 to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Liz Lerma in the Community Arts and Education Program at (415) 252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

### **KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE** (Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

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# SAN FRANCISCO ART COMMISSION

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Richard Newirth  
Director of Cultural Affairs

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## San Francisco Art Commission Special Visual Arts Committee Meeting Minutes January 27, 1999, Wednesday 3 p.m. 25 Van Ness Avenue, Suite 70

### Programs

Civic Design Review  
Community Arts  
& Education  
Performing Arts  
Public Art

Cultural Equity Grants  
Suite 60

Civic Art Collection  
Street Artists Licenses  
Suite 70

Art Commission Gallery  
401 Van Ness Avenue  
415.554.6080

### Commissioners Present:

Stanlee Gatti  
Ralph Guggenheim  
Duguld Stermer

### Commissioners Absent:

Dede Wilsey

### Staff Present:

Richard Newirth, Director  
Jill Manton  
Debra Lehane  
Tonia Macneil  
Judy Moran  
Susan Pontious  
Susan Gray

The meeting was called to order at 3.10 p.m.

### I. Consent Calendar.

Motion: Motion to approve all of the following consent calendar items.  
Moved: Gatti  
Vote: Unanimous

- A. Motion to increase Mildred Howard's airport fabrication contract (CT288PU1313) by an amount not to exceed \$3,500 for a new total contract amount not to exceed \$48,500 to pay for a licensed structural engineer to prepare, sign and stamp construction documents and shop drawings for *Salt Peanuts*, an artwork for a gate room wall in Concourse A at SFO.
- B. Motion to extend the Third Street Light Rail design contract for the artist team of Nobuho Nagasawa, Anita Magrill and Vicki Scuri (CT28PUB4305) to June 1, 1999.
- C. Motion to extend the Third Street Light Rail design contract for the artist team of Ken Smith, Bill and Mary Buchen, and Christopher Andrews (CT28PUB4302B) to June 1, 1999.
- D. Motion to extend the Third Street Light Rail design contract for the artist team of Horace Washington, Fredrick Hayes, and JoeSam (CT289PUB4303B) to June 1, 1999.



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- E. Motion to change the name of the contractor in contract #CM2860122 from *Fresco, a partnership* to Eduardo Pineda and Ray Patlan. Individuals and to extend the completion date to December 31, 1999.
- F. Motion to extend the 9-1-1 contract with Cheryl R. Riley (#CT288PUB1322) to March 31, 1999.
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- H. Motion to authorize the Director of Cultural Affairs to enter into an Agreement with Johanna Poethig for \$19,500 to work with resident clients to design, fabricate and install a tile mural at the Mental Health Rehabilitation Facility at San Francisco General Hospital.
- I. Motion to approve preliminary design of Stephen Pelton Dance Theatre poster, with modifications as proposed by staff, installation on Decaux kiosks from March through May 1999.
- J. Motion to authorize the Director of Cultural Affairs to enter into an Agreement with landscape design consultant Jeff Brown for the Muni Islais Creek Project for an amount not to exceed \$10,000.

## II. Civic Art Collection

Debra Lehane, Director, Civic Art Collection and Shirley Wysinger, Redevelopment Agency, reported on the restoration of Ruth Asawa's sculptures at Nihonmachi Plaza. Ms. Lehane said that she was happy to announce that the driving force behind this project was largely due to the active involvement of the Japantown community. She explained that these sculptures operated as fountains, and were originally constructed of Corten steel. She said that the original steel was now badly corroded, and that they had been removed from the site. She said that the new works would be fabricated from bronze. Ms. Lehane said that she is proposing that the works become part of the Civic Art Collection. The Visual Arts Committee will be asked to recommend acceptance once they are installed this spring. She indicated that the SFAC would have authority over the bronze elements, the Japantown Parking Corporation has agreed to maintain the mechanical portion of the fountain.

Ms. Wysinger explained that the Redevelopment Agency is funding the recasting and reinstallation of the artwork. She thanked the Nihonmachi Corporation for their ongoing support.

Ms. Lehane then asked Ms. Asawa to describe her sculptures to the Committee. Ms. Asawa provided background information on the project, and said that the Japantown works related to a series of work that she had made for similar sites in San Francisco including the Buchanan Mall and the Peace Plaza. She said that these works had been made specifically for Japantown and that she was very happy that the community understood the fountains were an integral part of the Japantown Plaza, and was delighted that the work was going to be restored and maintained. She explained that the new bronze sculptures would have to be set

lower than the original steel sculptures in order to keep the fountain spray down to a minimum. She said that Artworks in Berkeley is casting the bronze in February.

Commissioner Stermer said that any work created by this artist is an asset to the City.

Motion: Motion to approve changes proposed to Ruth Asawa's sculptures at Nihonmachi Plaza.

Moved: Stermer

Vote: Unanimous.

### III. Jackson Playground.

Tonia Macneil and project artist Joshua Sarantitis presented the final designs and color samples of the Jackson Playground project to the Committee. Ms. Macneil explained that the playground is at the corner of Arkansas and Mariposa Streets in Potrero Hill. The local community had expressed a desire to place their 'signature' on the facility through the artworks program, and as a result of this request, the artist's proposal involves neighborhood participation.

Mr. Sarantitis explained that the artwork would be integrated into the playground's seating wall. The height of the wall varies between 18" and 1-ft, with the artwork consisting of three sections of tiles along this wall. The first section would consist of a small area of broken tile mosaic. The second area would consist of a stretch of plain-colored tiles, which could be arranged into an abstract geometric pattern along one side of the wall. The third, larger middle area will feature tiles hand painted by the local children. The children will be encouraged to paint images based on such themes as nature, city living and play, while their parents will be encouraged to assist the children with their design. The glazes used are those recommended by the tile manufacturer, and are non-toxic; the tiles will be also covered with graffiti and slip resistant treatments.

Commissioner Stermer was concerned that the slip resistant treatment would endanger to children, as it appeared quite abrasive.

Commissioner Gatti supported this anti-slip treatment as it serves its purpose, while also giving the surface an interesting texture.

The artist will investigate alternative anti-slip tile treatments and will provide samples of these to staff for final approval.

Motion: Motion to approve the final design of the tile artwork by Joshua Sarantitis for the Jackson Playground.

Moved: Gatti

Vote: Unanimous

### IV. Moscone Expansion Project

Jill Manton and Nina Dunbar reported on the latest developments regarding the Diller and Scofidio artwork. She said that Diller and Scofidio's RFP process revealed that the LED technology was much more expensive than first imagined. She explained that the lowest bid



for their original concept, using a 16mm pixel program was estimated at a cost of \$4 million. She said that Diller and Scofidio have since modified their design and reduced the quantity of LED to be utilized. She continued to say that the Art Commission, Diller and Scofidio, and Moscone had evaluated all of the supplier proposals, and decided to enter into negotiations with Lighthouse, who have agreed to supply a superior 10mm pixel program for a total of \$800,000 for the artists' modified design. Ms. Manton described the new proposal as a more challenging and engaging solution. She explained that three cameras would pan across the interior and exterior of the building. These images would be broadcast in real time, alternating with a prerecorded video depicting fictional scenes and activities within a similar curtain wall. She said that as the screen moved from left to right, the backside of the screen facing the building interior would feature text by the artists. Alternatively as the screen moved from right to left it would display text relating to Moscone's program of events. She said that it was hoped that the fee charged to make these announcements would fund the maintenance of the LED component and the moving screen machinery. Currently this possibility is being explored by SMG, the management company for Moscone.

Ms. Manton explained that Moscone's original commitment to the entire interior and exterior artworks program was \$2 million, however the building construction cost has increased significantly with the inclusion of the property at 4<sup>th</sup> and Howard. The original art enrichment allocation was based on a mid block building of a lesser scale. The final estimate for the revised Diller and Scofidio piece is estimated to be \$2 million. She explained that even though the size of the screen had been reduced, the moving picture component had contributed some additional costs. She said that as a result of this final costing, the total amount that the Art Commission would now like to request from Moscone was an estimated \$2,890,000. She said that this amount would cover the Diller and Scofidio exterior artwork, the Hilda Shum interior artwork, administration, competition costs, maintenance reserve and contingency. She said that the SFAC was quite within its rights to request this extra amount, as it was still less than 2% of the total project. She added that Moscone staff were in support of the revised project and corresponding budget, although Jack Moerschbaeher the head of Moscone was out of town and not available for comment. She requested that the Commission approve entering into a design development contract with Diller and Scofidio for \$182,000. In response to Commissioner Gatti's question, Ms. Manton stated that the artists' fee would be somewhat less than 10% of the project cost. Ms. Manton then announced that a public lecture about the project would be held at Zeum on February 17, 1999.

Ms. Manton then proceeded to provide a brief description of Hilda Shum's proposal for the building's interior. She explained that although the architects were not in support of the proposal, Moscone had given their unequivocal support.

Commissioner Stermer said that he was delighted with Moscone's ongoing commitment and support of the artworks program.

Commissioner Guggenheim said that if the project was not going to be realized until the year 2002, then there was still plenty of lead time to review the LED technology, and that we are likely to see a considerable reduction in market costs.

Ms. Manton replied that the contract with Lighthouse would include a clause demanding the best market value for the product at the time of fabrication.



Commissioner Guggenheim said the inclusion of the Moscone text was an interesting development, as the Committee had originally recommended that the screen should not be a vehicle for advertising. Commissioners Gatti and Stermer were satisfied that this text would be restricted to service announcements. Ms. Manton explained that this text would only be featured on the interior of the building. Commissioner Guggenheim then said that this would be more appropriate. He then asked if the production of the prerecorded video material had been factored into the budget. Ms. Manton said that it was, and that the Diller and Scofidio budget was itemized in detail. She stressed that regardless of the considerable budget, the artists' fee was small in comparison to the costs of the LED, video, camera, computer software and moving screen components.

Commissioner Guggenheim asked if a program manual would be made available to other artists wishing to display material on the screen.

Ms. Manton said that Diller and Scofidio were somewhat concerned with the recommendation that other artists would be commissioned to create pre recorded video for the LED panel, as they felt that this would mean that their proposal would serve as an infrastructure for other artworks. She said that refreshing the programming from time to time was a serious design consideration, but that any changes would have to be undertaken in consultation with Diller and Scofidio.

Commissioner Guggenheim said that he would still like to see that a program manual was made available to the Art Commission.

A.           Motion:     Motion to approve the total Moscone Project budget of \$2,890,000.  
              Moved:     Stermer  
              Vote:     Unanimous

Motion:     Motion to authorize the Director of Cultural Affairs to enter into an agreement with Diller and Scofidio for design development of their project for the Moscone Center Expansion for an amount not to exceed \$182,000.  
              Moved:     Stermer  
              Vote:     Unanimous

B.           Motion:     Motion to authorize the Director of Cultural Affairs to enter into an agreement with Hilda Shum for the Moscone Center Expansion Interior Art Project for an amount not to exceed \$120,000.  
              Moved:     Gatti  
              Vote:     Unanimous

With the following motion to be voted on at the next Full Art Commission.

Motion:     Motion to authorize the Director of Cultural Affairs to enter into an agreement with Lighthouse for fabrication and installation of LED for Moscone exterior project for a total amount not to exceed \$800,000.

## V. Temporary Sculpture Proposal

Judy Moran presented the temporary installation of sculptures by artist Gene Montez Flores. She explained that the artworks were from a series entitled "Love Seats" and that the artist would like to install them in the Civic Center and in South Park for two consecutive three-month periods. She said that the Commission had to approve the design of the artworks. She added that the artist had already sought approval from the Department of Recreation and Parks and DPW. Ms. Moran said that this body of work had been successfully exhibited in NYC. She then briefly described the work and said that each of the chairs was inscribed with a love poem, and she then provided images of the work to the Committee.

Ms. Lehane asked if the project was sponsored or generated by the commission. Ms. Moran replied that they were not. Commissioner Stermer then asked how the works came to arrive at the Commission. Ms. Moran replied that all public art projects on public property had to be reviewed by the Commission whether or not they were generated or funded by the Commission. Commissioner Stermer asked why, to which Ms. Moran said that the Charter mandates that the Art Commission must approve placement of artworks on public property. Ms. Lehane expressed said that they needed more of a guarantee of the appropriateness of the work. She asked about public liability, about the stability of the work, and asked if a foundation was required. She asked who would be responsible for the work. Ms. Moran responded by stating that that the artist had his own insurance. Mr. Newirth said that these issues should receive staff affirmation during the regular curatorial meetings.

Motion: Motion to approve the design of Love Seats, three temporary sculptures by artist Gene Montez Florez to be installed consecutively in the Joseph L. Alioto Cultural Plaza (formerly Civic Center Plaza).

Moved: Gatti

Vote: Unanimous

## VI. San Francisco International Airport

### A. Mural by Viola Frey

Judy Moran presented photographs documenting Viola Frey's project to the Committee. She briefly described the project and explained that staff had already viewed the artist's work. Commissioner Guggenheim said that this design differed from that of the original proposal. Ms. Moran said that the work was essentially the same except for some slight variations in color.

Motion: Motion to approve Viola Frey's completed tile mural and authorize its installation on a gate room wall in Concourse A at the San Francisco International Airport.

Moved: Gatti

Vote: Unanimous

### B. Mike Mandel and Larry Sultan's Tile Mural

Judy Moran explained the complexity and scale of the tile project, and how the artists had enlisted a team of assistants and a computer programmer in order to conduct a quick and effective assembly procedure.



Motion: Motion to approve Mike Mandel and Larry Sultan's tile mural and authorize its installation on a gate room wall in Concourse A at the San Francisco International Airport.

Moved: Gatti.

Vote: Unanimous.

C. Discussion of Tutor Saliba's quote of \$421,310 for changes to the International Terminal necessitated by Vito Acconci's artwork.

Susan Pontious explained the structural complexities surrounding Vito Acconci's artwork. She said that the work was located within a transport corridor, and consisted of a series of light boxes. She said the wall supporting the light boxes, and its corresponding 100-ft of service machinery, telephone and electrical conduit needed to be relocated and modified. The contractor had estimated these modifications would cost \$421,310, however she felt that this quote was too high. She said that she would inspect the site with the contractor so that she could establish exactly where these costs were to be incurred.

Commissioner Gatti asked how this reconstruction would be funded.

Ms. Pontious explained that there were funds available in the project's contingency, and from a new allocation of a \$200,000 concession from the expansion of the North Terminal.

Commissioner Gatti asked if the commission was entitled to 2% of the additional money that would be spent on the Airport construction. Ms. Pontious replied that the increased construction costs were the result of an expanded scope of construction, but would probably not be entitled to a percentage based on cost increases that are a result of cost overruns due to change orders etc.

Mr. Newirth said that this was a very complex issue. He said that the Airport's Art Enrichment Program allocation was made when the City ordinance required Civic projects to allocate up to 2% of their total budget on an artworks program. He said that the ordinance had since changed to a flat 2% of the total budget, however it was unlikely that any additional allocation would be made to the Airport's Art Enrichment Program, as the Airport was already considerably over budget.

Motion: Motion to approve changes to the International Terminal necessitated by Vito Acconci's artwork for an amount not to exceed \$421,310 or best negotiated price.

Moved: Gatti

Vote: Unanimous

## VII. Moscone Center – 3rd and Howard Street

Ms. Manton reported on the possibility of acquiring a sculpture by Keith Haring for this site. She said that the City had received an excellent response to the Haring exhibition last spring. She said that with the closure of the R. M. Fisher contract the Art Commission still had almost \$400,000 to acquire an artwork. She presented photos of Haring sculptures which were available for purchase, which included *Acrobat* (a newly executed work from a Haring maquette), *Self-Portrait* and *Dancing Figures*. She gave the estimated costs and edition

information, and said that some additional funds would have to be allocated for shipping, modification and installation. She commented that Moscone staff were interested in pursuing this possibility.

Commissioner Gatti asked if there were any other works available.

Ms. Manton said that the *Red-Dog* sculpture was not available, but that *Dollar Man*, or *Red-Dog with Figure* and *Man and Baby* were also available.

Commissioner Stermer liked the gesture of the *Self-Portrait*.

Commissioner Guggenheim said that the Moscone location required a piece with as much dimensionality as possible, and Ms. Manton agreed.

Commissioner Gatti liked the Acrobats, but felt the colors were too much like that of Zeum, on 4<sup>th</sup> and Howard.

Ms. Lehane said that if the Commission decided to proceed with the purchase, they must ascertain whether the work was an old work or a new piece modeled from an existing maquette. She said that they also had to know if it was an artist proof or a late edition.

Mr. Newirth asked how many *Dancing Figure* sculptures had been fabricated.

Ms. Manton said that there were three.

Commissioner Gatti said that they needed to know the type of location for the two other copies, and whether these works were in close proximity to the City.

Ms. Manton said that it was in the best interest of the Haring Foundation to monitor the location of the works, but that she was unsure that the Commission would be able to have some say over the location of the rest of that particular edition.

Ms. Lehane said that that there would be limits as to what the Commission could address.

Commissioner Gatti stressed that they had to consider the City Collection in relation to other collections. He said that City might be able to negotiate an appropriate arrangement with the Haring Foundation. He said that the best condition for the purchase would be where the artwork was a single edition.

Commissioner Guggenheim said that this was an exciting proposal for the City, but felt that the Commission required more exact information.

Ms. Manton was directed to obtain more information about the sculpture editions and the location of other editions of the sculptures that were under consideration.

## **VIII. Mid Embarcadero Report**

Ms. Manton gave a brief progress report on the progress of commissioned and pending artworks.



## **IX. ADA Visual Artist Study**

Ms. Manton reported on a new Commission initiative regarding the issue of programmatic access to publicly displayed works of art for members of the disabled community. She said that the Art Commission had received a \$20,000 allocation from the Board of Supervisors, thanks to Judy Moran's efforts. This allocation will be used by the Art Commission to develop a set of guidelines for artists to assist them in providing an equal or equivalent experience for members of the sight impaired, developmentally disabled, and other disabled groups. She explained that while the City policy regarding physical compliance was quite explicit, with specific code requirements, programmatic access was very difficult to quantify. She explained that implementing ADA access through talking sign technology could be an expensive element to factor into a project's budget. She gave the example of the DPW Downtown Signage Project where the cost implications of including talking signs reduced the overall size of the project by 75%. She said that the study should ascertain what the Disabled Community thought were reasonable aims and objectives.

Ms. Lehane said that the commission needed to consider how these guidelines would impact the existing collection.

## **X. San Francisco Zoo Renovation**

Ms. Pontious reported on the San Francisco Zoo Renovation. She said that artist Ned Kahn had discussed his proposal with the architects. She showed a maquette of his work, which consisted of a tall thin column that featured a feathered row of aluminum strips at the top. She explained that these strips would gently sway backwards and forwards in the breeze. She said that the architects were concerned that there would be some engineering problems, as the proposed design may be unable to withstand the wind. She said that the artist was currently building a working model. The Commissioners were satisfied with the artist's progress and said to proceed with design development.

Ms. Pontious then asked the Committee to review and comment on Cheryl Riley's proposal for the canopy of the carousel. The Committee said that the concept was an inappropriate treatment of a very traditional form. They felt that there were more important sites to address. Ms. Pontious said the carousel was a highly visible location for an artwork.

## **XI. Public Art Program Policy**

Ms. Manton asked the Committee to discuss the Art Commission policy regarding community meetings and organizations' participation. She said that most communities expect the Art Commission to go out into the neighborhoods to make project presentations. She said that she typically prefers to hold these meetings on a neutral meeting ground, as opposed to at neighborhood association meeting. She said that she also had some issues and concerns as to whether representatives from specific organizations should be included on review panels.

Commissioner Gatti said that he would prefer it if the Commission conducted all of its public meetings in the Commission offices. Ms. Manton agreed that this would be her personal preference, but that other City departments had established a precedent where the standard practice was to go out into the community where the project will occur, and to hold these

meetings in the evenings so that working residents can attend. The art projects, as part of the overall construction project are included as part of the agenda.

The Committee decided to continue with the neighborhood meetings, but recommended that representation on panels should not be orientated towards organization representatives, but rather individuals who reside or work in the particular community where the project is planned.

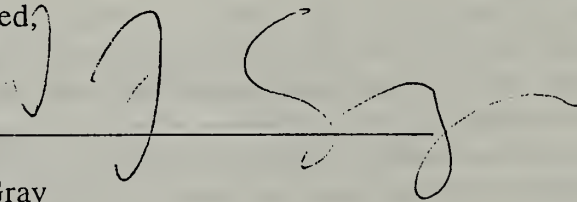
## **XII. New Business**

### **Union Square Informational**

Judy Moran asked the committee to approve the two additions to the Union Square Selection Panel. The new panel members included Timothy Burgard, curator of American Art at the M.H. de Young Museum, and Tessa Wilcox, member of the board of the San Francisco Uptown Parking Corporation.

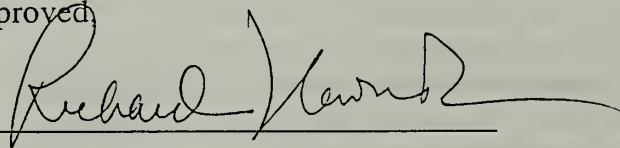
The meeting concluded at 5.45 p.m.

Submitted,

  
\_\_\_\_\_

Susan Gray

Approved,

  
\_\_\_\_\_

Richard Newirth  
Director of Cultural Affairs

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**NOTICE OF CANCELLATION**

**OF THE**

**SAN FRANCISCO ART COMMISSION**

**Visual Arts Committee Meeting**

**February 17, 1999 at 3:00 p.m.**

**25 Van Ness Avenue, Suite 70**







# SAN FRANCISCO ART COMMISSION

Fax Copy 1st Posted 3/15/99  
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## AGENDA VISUAL ARTS COMMITTEE Wednesday, March 17, 1999 3:00 p.m. 25 Van Ness Avenue, Suite 70

MAR 16 1999  
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Richard Newirth  
Director of Cultural Affairs

**Notice:** Requests to testify are accepted by completing one of the public testimony cards, which are available at all hearings, and submitting it to the Committee Secretary before the item on which the individual wishes to speak comes up for consideration. The Presiding Officer will call for public testimony on agenda items either at the beginning of the meeting or prior to the vote on particular items.

### Programs

Civic Design Review  
Community Arts  
& Education  
Performing Arts  
Public Art

Cultural Equity Grants  
Suite 60

Civic Art Collection  
Street Artists Licenses  
Suite 70

Art Commission Gallery  
401 Van Ness Avenue  
415.554.6080

<http://thecity.sfsu.edu/sfac/>  
Email: [sfac@thecity.sfsu.edu](mailto:sfac@thecity.sfsu.edu)

### I. Consent Calendar

- A. Motion to approve six Market Street Art in Transit kiosk poster designs by Amy Trachtenberg to be printed and installed in 24 kiosks on Market Street between the Embarcadero and Van Ness from April 23 to July 29, 1999.
- B. Motion to remove the name of Vicki Scuri from the Artist Team of Nobuho Nagasawa and Anita Margrill for the previously approved (Full Commission Resolution #1005-98-351) extension and fee increase of Contract #CT28PUB4305 for the design of artwork for the Third Street Light Rail project.
- C. Motion to remove the name of Vicki Scuri from the Artist Team of Nobuho Nagasawa and Anita Margrill for the previously approved Full Commission Resolution #0301-99-108 for the Artist Team to enter into contract with the Arts Commission for the Design of an Artwork for the MUNI Metro East Light Rail Maintenance and Operations Facility.
- D. Motion to authorize the Director of Cultural Affairs to enter into contract with the Artist Team of Ken Smith, Bill Buchen, Mary Buchen, and Chris Andrews for Final Design of artwork for the Third Street Light Rail Project in an amount up to \$25,000 for the Artist Team fee and up to \$15,000 for project related expenses, for a total contract amount not to exceed \$40,000.
- E. Motion to authorize the Director of Cultural Affairs to enter into contract with the Artist Team of Horace Washington, Frederick Hayes and JoeSam for Final Design of artwork for the Third Street Light Rail Project in an amount up to \$25,000 for Artist Team fee and up to \$15,000 for project related expenses, for a total contract amount not to exceed \$40,000.
- F. Motion to authorize the Director of Cultural Affairs to enter into contract with the Artist Team of Nobuho Nagasawa and Anita Margrill for Final Design of artwork for the Third Street Light Rail Project in an amount up to \$25,000 for Artist Team fee and up to \$15,000 for project related expenses, for a total contract amount not to exceed \$40,000.



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- G. Motion to increase up to an amount of \$91,188 and add a fifth payment to artists Mike Mandel and Larry Sultan's contract #CP288PUB1318C to pay for additional material, fabrication and installation costs for a tile artwork to be installed at the San Francisco International Airport.
- H. Motion to approve the selection panel's recommendation of Jaap Bongers, Scott Donahue and Vicki Saulls as artist finalists for the North Beach Pool Public Art Project and to pay each finalist an honoraria of \$500 to develop proposals for the project.
- I. Motion to approve final payment to Joshua Sarantitis for completion of all work on Contract #CT2871009 for design of tile pattern, holding children's art workshops, completing fabrication and installation of art work for the Jackson Playground.
- J. Motion to accept *The Child Sees...Big Snail Fish* by Joshua Sarantitis into the Civic Art Collection of the City and County of San Francisco.
- K. Motion to approve a decrease of a decrease of an amount not to exceed \$3,500 in the contract total and to make final payment to Clifford Rainey for completion of all work on Contract #CT288PUB1320 for Fabrication and Installation of an Artwork for the 9-1-1/OES Emergency Communications Center.
- L. Motion to accept *Water Table* by Clifford Rainey, located at the 9-1-1/OES Emergency Communications Center, into the Civic Art Collection of the City and County of San Francisco.
- M. Motion to increase the contract total by an amount not to exceed \$4,000 and make final payment on Contract #28PUB1322 with Cheryl R. Riley for fabrication, transportation and installation of an artwork for the 9-1-1/OES Emergency Communications Center.
- N. Motion to accept *Angels of Mercy* by Cheryl Riley, located at the 9-1-1/OES Emergency Communications Center, into the Civic Art Collection of the City and County of San Francisco.
- O. Motion to make final payment of \$8000 to Jim Campbell for design, fabrication, and installation of video artwork on the 19<sup>th</sup> Avenue / Holloway MUNI platform.

## II. Mid-Embarcadero

*Jill Manton*

Presentation by Buster Simpson of proposed sculpture.

Motion: Motion to approve or reject artist's design proposal.

## III. Gallery

*Rupert Jenkins/Cheryl Coon*

Presentation of group exhibition "Natural Selection" proposal.

Motion: Motion to approve a group exhibition entitled "Natural Selection," curated by Cheryl Coon.

**IV. Collections**

*Debra Lehane*

Progress Report on Lotta's Fountain.

Motion: (Possible) Motion to approve language for a new plaque for Lotta's Fountain

**V. Airport**

*Susan Pontious*

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Ned Kahn for \$299,200 to fabricate, transport, and install an artwork in Concourse H at San Francisco International Airport.

Motion: Motion to approve Ann Preston's dome pattern with approval to begin fabrication.

Motion: Motion to approve construction mock-up of fresco for Juana Alicia and Emmanuel Montoya's *Sanctuary*.

**VI. Mission Library**

*Susan Pontious*

Motion: Motion to approve installation of Emmanuel Montoya's *Deities of Knowledge, Culture, and Literature*, "three color linoleum block prints in the Mission Brancy Library.

Motion: Motion to accept into the Civic Art Collection 2 sets of three linoleum prints by Emmanuel Montoya, *Deities of Knowledge, Culture and Literature*; *Quetzalcoatl: Deity of Knowledge and Culture*, 7' x 4', 1998; *Wen Ch'ang: Chinese Deity of Literature*, 4' x 7', 1999.

**VII. North Beach Parking Garage**

*Jill Manton/Tonia Macneil/Jon Rubin/Don Alameida*

*(See report attached)*

Presentation of revised design proposal for the North Beach Parking Garage.

Motion: Motion to approve revised design proposal for the North Beach Parking Garage.

**VIII. Third Street Light Rail**

*Judy Moran and Jill Manton*

Progress Report on Third Street

*(See attached report)*

Motion: Motion to approve the art enhancement proposals for the Third Street Light Rail Project for the Mission Bay/Potrero Hill/Central Waterfront neighborhood by Artist Team Ken Smith, Bill and Mary Buchen, and Chris Andrews.



Motion: Motion to approve the art enhancement proposals with specified qualifications for the Third Street Light Rail Project for the Bayview/Hunters Point neighborhood by Artist Team Horace Washington, Frederick Hayes, and JoeSam.

Motion: Motion to approve the art enhancement proposals for the Third Street Light Rail Project for the Visitation Valley/Little Hollywood neighborhood by Artist Team Nobuho Nagasawa and Anita Margrill.

**IX. Moscone Convention Center**

*Jill Manton*

Report on 3<sup>rd</sup> and Howard Sculpture Site/Moscone Convention Center

Motion: Motion to approve purchase of sculpture by Keith Haring, *Three Dancing Figures*, for \$200,000 plus shipping costs.

**X. Fillmore Center Jazz Garage**

*Jill Manton and Tonia Macneil*

Staff Presentation of guidelines for the Fillmore Center Jazz Garage, a new public art project.

Motion: Motion to approve the program guidelines for artwork and project budget of \$280,000 for the Fillmore Center Jazz Garage.

Motion: Motion to approve the pool of local arts professionals as potential selection panelists for the Fillmore District Jazz Garage art project:

Motion: Motion to approve payment of honorariums of \$50 per half-day for Selection Panelists and \$500 for finalist proposals for artwork at the Fillmore Center Jazz Garage.

**XI. 9-1-1/OES Emergency Communications Center**

*Tonia Macneil*

Staff Report.

**XII. Promenade Ribbon Sculpture**

*Jill Manton*

Review of Alternative Anti-Skateboarding Device.

**XIII. Bay Bridge Yerba Buena Tunnel Mural**

*Jill Manton*

Review of a proposed mural on the Bay Bridge Yerba Buena Tunnel by James Benney/Paintcraft Associates.

Staff recommendation: Reject Proposal

**XIV. New Business**

**XIV. Old Business**

**XVI. Adjournment**



## **ACCESSIBILITY INFORMATION**

*\*Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market,  
one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our accessibility hotline at (415) 554-8925 to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Liz Lerma in the Community Arts and Education Program at (415) 252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact the Sunshine Ordinance Task Force at 554-4851.

Attention: Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance [SF Admin Code 16.520 - 16.534] to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 1390 Market Street #701, San Francisco, CA 94102, telephone (415) 554-9510, fax (415) 703-0121 and web site <http://www.ci.sf.ca.us/ethics/>.



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# SAN FRANCISCO ART COMMISSION DOCUMENTS DEPT.

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MINUTES  
VISUAL ARTS COMMITTEE  
Wednesday, March 17, 1999  
3:00 p.m.  
25 Van Ness Avenue, Suite 70

## PROGRAMS

CIVIC ART COLLECTION  
CIVIC DESIGN REVIEW  
COMMUNITY ARTS  
& EDUCATION  
CULTURAL EQUITY GRANTS  
POPS SYMPHONY CONCERTS  
PUBLIC ART

STREET ARTISTS LICENSES  
SUITE 70  
415.252.2581

ART COMMISSION GALLERY  
401 VAN NESS AVENUE  
415.554.6080

**Commissioners Present:**  
Ralph Guggenheim, Chair  
Stanlee Gatti  
Denise Roth  
Dugald Stermer

**Staff Present:**  
Richard Newirth, Director  
Cheryl Coon  
Nina Dunbar  
Debra Lehane  
Tonia Macneil  
Jill Manton  
Judy Moran  
Susan Pontious  
Kristen Zaremba

The meeting was called to order at 3:10 p.m.

## I. Consent Calendar

Motion: Motion to approve the following consent calendar items.  
Moved: Gatti/Stermer  
Vote: Unanimous

- A. Motion to approve six Market Street Art in Transit kiosk poster designs by Amy Trachtenberg to be printed and installed in 24 kiosks on Market Street between the Embarcadero and Van Ness from April 23 to July 29, 1999.
- B. Motion to remove the name of Vicki Scuri from the Artist Team of Nobuho Nagasawa and Anita Margrill for the previously approved (Full Commission Resolution #1005-98-351) extension and fee increase of Contract #CT28PUB4305 for the design of artwork for the Third Street Light Rail project.
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- F. Motion to authorize the Director of Cultural Affairs to enter into contract with the Artist Team of Nobuho Nagasawa and Anita Margrill for Final Design of artwork for the Third Street Light Rail Project in an amount up to \$25,000 for Artist Team fee and up to \$15,000 for project related expenses, for a total contract amount not to exceed \$40,000.
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- N. Motion to accept *Angels of Mercy* by Cheryl Riley, located at the 9-1-1/OES Emergency Communications Center, into the Civic Art Collection of the City and County of San Francisco.
- O. Motion to make final payment of \$8000 to Jim Campbell for design, fabrication, and installation of video artwork on the 19<sup>th</sup> Avenue / Holloway MUNI platform.



## II. Mid-Embarcadero

Richard Newirth introduced Buster Simpson, noting that Mr. Simpson has spent a great deal of time and energy on research and development of the proposal at hand. Mr. Simpson began with a slide presentation of his previously commissioned works located in cities ranging from Seattle, WA to Alexandria, VA, including his most recent project, located in Vancouver, British Columbia, to demonstrate the range of his work as well as his response to site-specific projects. He then explained his approach to the Mid-Embarcadero site, stating that he initially tried to 'read' the history of the site, making allusions to the footings, or tracings, of the original Embarcadero. He noted influences, including the Statue of Liberty, as an example of an artwork that was an appropriate monument for its time and place, while employing materials and methods that were 'state of the art' for their time. Similarly, Mr. Simpson explained, the orientation, as well as the methods and materials he was employing for the execution of his sculpture, entitled *Embark*, were chosen to reflect the site thematically. The use of layers of brushed stainless steel, broken into stratas, suggests the method of lapping construction often used in ship building, while responding to and reflecting the ambient and fixed light sources surrounding the sculpture. The placement of the foot facing away from the water is meant to suggest how an immigrant might historically approach San Francisco from the east: from the water. Mr. Simpson further suggested that the light placed at the base of the foot, which would be visible through the opening on this side of the sculpture, would be very melodic, suggesting a beacon, or a navigational aid, and that the internal view of the welded steel layers would give the perception of a fresno lens. Finally, Mr. Simpson presented the model of a single, big toe, crafted of marine-grade, low-maintenance brushed stainless steel, at half-scale, Mr. Simpson then demonstrated how the western, frontal view of the sculpture, as seen by a viewer passing by, would variously refract the ambient light of the sky, fog, water, or even the colors in the viewer's clothing.

Commissioner Stermer questioned how thick the stainless steel walls of the foot would be, to which Mr. Simpson replied that structural engineering would make it possible to limit the shared thickness of the overlapping stainless steel plates to 1 inch, also noting that the lip of the sculpture should be thick enough to have a sense of weight. He also commented that engineering was a driving aesthetic, and that he felt positive about choosing a computer-driven process.

Susan Pontious pointed out that the light would be pulsating, rather than constant, and Debra Lehane added that it would be reminiscent of a lighthouse.

Commissioner Guggenheim, in acknowledgment of the engineering methods that would be employed, stated that, unlike the Statue of Liberty, which has an internal structural support system, this proposal would be hollow.

Richard Newirth stated that Art Commission staff enthusiastically support the project.

Commissioner Stermer stated that he was very pleased with the proposal, the pedestal, the scale of the sculpture and the addition of the light. He also stated that this was an elegant solution to the [Embarcadero] theme.

Commissioner Roth asked whether there would be any other planned lighting. Mr. Simpson replied that there was no other planned lighting, but that there is an existing light set just east of the proposed sculpture site which he feels is possibly too close to the site.

Commissioner Gatti stated that the presentation was a pleasant surprise, that he liked the idea from the onset, and that the sculpture represented a classic form taken to a modern level- meshing sand and water, sound and waves, striations and light pulsations.

He further commented that from a philosophical perspective, he perceived the foot as the soul of the body, that the proposal had come full circle, and that he would be proud to see the sculpture in place.

Motion: Motion to approve the sculpture proposal by Buster Simpson for the Mid-Embarcadero..

Moved: Stermer/Gatti

Vote: Unanimous

Before proceeding Jill Manton commented that this approval represented the first of many approvals that would be required for the proposal to move forward, including the Transportation Authority and the Port Commission. Mr. Newirth added that Art Commissioner attendance at those meetings would be greatly appreciated, as their opinions are highly regarded by other commissioners.

### III. Gallery

Cheryl Coon presented a proposal to the committee for a group exhibition in the Art Commission gallery entitled *Natural Selection*, which will present work by ten artists who incorporate raw, natural materials including plants and animals into their work. The artists selected for the exhibition include: Mari Andrews, Laurel Hunter, Robert Keller, Deborah Lohrke, Jeannie M., Susan Magnus, Victoria May, Leslie Rubin-Kunda, Carol Selter, and Kerry Vander Meer. Ms. Coon indicated that many of the artists approach art from a science background emphasizing the remarkable similarities between scientific experimentation and artistic investigation.

Commissioner Guggenheim commented that he found the artists work to be fascinating.

Motion: Motion to approve a group exhibition entitled "Natural Selection," curated by Cheryl Coon.

Moved: Guggenheim/Gatti

Vote: Unanimous

### IV. Collection

Debra Lehane presented a progress report on Lotta's Fountain. She stated that work on the portion of the fountain which was removed was going well, including additions of a new footing and pedestal. Ms. Lehane indicated that the fountain is constructed of cast iron which is now very old, that there was never constantly running water, and there is no water line, nor electrical wiring, running to the fountain. Thus a decision had been made to install a holding tank within the fountain, allowing water to run through the fountain on special occasions only.

Ms. Lehane further reported that the lantern for the fountain would be completed by May, but not in time for the April 18<sup>th</sup> anniversary event. She stated that the lantern had suffered significant damage, and that many parts would need to be refabricated. The metal section set into the ground is in the worst condition, thus the whole fountain will be raised up, with a base underneath, to prevent similar problems in the future. This restoration process will also include restoring the bronze paint.

Finally, Ms. Lehane indicated that she would like to install a plaque on the Fountain which would commemorate the gift, including the designation number.



Commissioner Stermer questioned whether the designation number needed to be included, to which Ms. Lehane replied that the important item to highlight would be the fountain's significance as one of the only sources of water after the 1906 earthquake. Commissioner Roth also agreed that the designation number was not necessary. Ms. Lehane also reported that one of the original plaques, dedicated to Agriculture, is still missing.

Ms. Lehane and Rich Newirth concluded by emphasizing the complexity of the project involving employees from multiple city departments, and that there would be many people to acknowledge when the project is complete.

Motion: Motion to approve language for a new plaque for Lotta's Fountain. *Tabled until further notice.*

Before commencing with the next agenda item, Commissioner Gatti took a moment to welcome Commissioner Denise Roth as the most recent appointee to the Visual Arts Committee.

**Note: Agenda Schedule was rearranged to accommodate artists present at the meeting, as well as to postpone the Agenda item regarding the North Beach Parking Garage until 5:00 p.m., when members of the public had been invited to attend. The following reflects the order in which items were reviewed.**

#### V. Mission Library

Susan Pontious and Emmanuel Montoya presented the artist's finished work to be included in the Mission Branch Library. Ms. Pontious stated that the artworks would be installed in Plexiglas boxes set flush into the wall, and that wall labels providing information on the subjects as well as the process for making linoleum would be included. Installation will occur in the next few weeks, to coincide with a scheduled May 8<sup>th</sup> opening.

*Note: Titles of the following works have been amended. These are the correct titles.*

Motion: Motion to approve installation of Emmanuel Catarino Montoya II's *Deities of Knowledge, Culture, and Literature: Quetzalcoatl: Deity of Knowledge and Culture; Wen Ch'ang: Chinese Deity of Literature; and Egypt's Contribution to European Civilization*, three mixed media color lino-cut prints in the Mission Branch Library.

Moved: Stermer/Gatti  
Vote: Unanimous

Motion: Motion to accept into the Civic Art Collection 2 sets of three mixed media color lino-cut prints by Emmanuel Catarino Montoya II, *Deities of Knowledge, Culture and Literature; Quetzalcoatl: Deity of Knowledge and Culture*, 7' x 4', 1998; *Wen Ch'ang: Chinese Deity of Literature*, 4' x 6', 1999; and *Egypt's Contribution to European Civilization*, 4 x 7, 1999.

Moved: Roth/Stermer  
Vote: Unanimous

## VI. Airport

Susan Pontious reported that she reviewed the three-dimensional pattern for Ann Preston's dome. The next phase of fabrication is to make a silicon mold from this pattern, and then cast the completed dome sections from the mold. Ms. Pontious showed slides of the pattern (which represents a 1/5-section of the dome). She reported that she was impressed with the quality of workmanship demonstrated in the pattern, and asked the commissioners for authorization to proceed with fabrication..

Motion: Motion to approve Ann Preston's dome pattern with authorization to begin fabrication.

Moved: Gatti/Stermer

Vote: Unanimous

Ms. Pontious reported that Juana Alicia and Emmanuel Montoya had completed one of the figures for their fresco *Sanctuary*, and presented documentation of the process. She stated that this would be the last phase for approval of the mock-up, and that artists would be on-site to begin work by May of 1999.

Motion: Motion to approve construction mock-up of the fresco buono for Juana Alicia and Emmanuel Montoya's *Sanctuary*.

Moved: Roth/Stermer

Vote: Unanimous

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Ned Kahn for \$299,200 to fabricate, transport, and install an artwork in Concourse H at San Francisco International Airport.

Moved: Stermer/Roth

Vote: Unanimous

## VII. Third Street Light Rail

Jill Manton explained that the artists' proposals for the Third Street Light Rail Project have been reviewed by the Civic Design Committee, but never approved. She indicated that Public Art staff were now ready for approval of the specific proposals from the three artists teams selected for the project. Ms. Manton also stated that staff were looking to the Commissioners for reinforcement of said staff's concerns with certain elements of the proposed work.

Ms. Manton explained that each artist-team was instructed as to the specific aspects of the MUNI platforms available for artistic treatments, including standard canopies, a marquee (column or pole) and floor treatments. She then explained that based upon community input and concurrence of the urban design team and client, it was determined that platforms would have specific, thematic treatments. Hunter's Point, for example, would include ship building, Afro-centric and ecological themes; Visitation Valley would incorporate Asian and "Little Hollywood" (the term used to refer to the neighborhood's past history with film) themes. And Mission Bay would include nature, technology, and history.

Ms. Moran then presented the proposed work for the artist-team working on three stations in the Bay View district. The station at Palou and Third Streets is near the



Bay View Opera House, while the other two stations are located in the commercial core. Ms. Moran indicated that the artist-team had proposed using all three themes (including the shipbuilding, Afro-centric and ecological themes) at each station. She expressed staff concern that the mixing of these themes created confusion, and that a better solution would be to limit each station to one theme. In this case, the shadow-pattern of the canopy, the paving treatment, and the marquee on each platform might relate to a single theme.

A second concern expressed by the public art staff was that the proposed Afro-centric designs were underdeveloped and fairly generic in character, when they should be more specific and evocative of the culture they represent. Ms. Moran indicated that staff had made suggestions to the artist-team, but that the artists had not responded to those suggestions.

Commissioners commented that they agreed that the rationale for this project was to create a sense of place for each station, distinctive to the area. Commissioner Roth commented that it was difficult to decipher what the team proposed for treatment of various elements on the platform, including the Afro-centric designs for the chairs.

Commissioner Stermer commented specifically that the Bay View artist-team's proposals were unclear, and that he would not have been able to differentiate between the three Bay View stations without the staff introduction.

Ms. Moran then indicated that each team had been asked to develop a proposal for one of the three key stations assigned to them, and that was reflected in their presentation materials.

Commissioner Stermer further commented that the other two team's proposals looked very good, and he commended them on their work to-date.

Motion: Motion to approve the art enhancement proposals for the Third Street Light Rail Project for the Mission Bay/Potrero Hill/Central Waterfront neighborhood by Artist Team Ken Smith, Bill and Mary Buchen, and Chris Andrews.

Moved: Stermer/Roth  
Vote: Unanimous

Motion: Motion to approve the art enhancement proposals with specified qualifications for the Third Street Light Rail Project for the Bayview/Hunters Point neighborhood by Artist Team Horace Washington, Frederick Hayes, and JoeSam.

*Tabled, with Commissioner request for the artist-team to return with more developed plans.*

Motion: Motion to approve the art enhancement proposals for the Third Street Light Rail Project for the Visitacion Valley/Little Hollywood neighborhood by Artist Team Nobuho Nagasawa and Anita Margrill.

Moved: Stermer/Roth  
Vote: Unanimous

#### **VIII. Moscone Convention Center**

Ms. Manton reported on efforts to purchase the Keith Haring sculpture for the 3<sup>rd</sup> and Howard Street Sculpture Site. She indicated that her negotiations with the Haring Foundation to obtain the best price for the Three Dancing Figures aluminum

sculpture had progressed, that the original artist's proof exhibited in San Francisco which had suffered some damage had been repaired, and that the Haring Foundation had suggested the purchase of a newly fabricated sculpture. Ms. Manton further explained that the price for this piece had increased dramatically since the original artist's proof had been fabricated almost ten years ago, but that she had been able to negotiate a good price of \$200,000 thanks to the role the Art Commission had played in producing and promoting the Haring sculpture show which is traveling throughout the country.

Commissioner Gatti questioned whether the edition of this sculpture would be limited in number.

Ms. Manton stated that the edition is currently limited to three, but that it would be difficult to control additional editions. She also indicated that other cities hosting the show had received better treatment relative to costs, but that she was negotiating for some of the expenses incurred by San Francisco to be reimbursed.

Commissioner Gatti suggested that any reimbursements could be credited to the purchase of the sculpture.

Motion: Motion to approve purchase of sculpture by Keith Haring, *Three Dancing Figures*, for \$200,000 plus shipping costs.

Moved: Gatti/Stermer

Vote: Unanimous

#### **IX. Fillmore Center Jazz Garage**

Tonia Macneil presented the program guidelines and details for a new initiative of the Redevelopment Agency and a private developer to create a jazz district in the Western Addition. Public art funds are available for a parking garage to be included in a three-story structure including movie theaters and a jazz club, to be located at Fillmore and Eddy Streets, behind the Fillmore Safeway. Ms. Macneil reported that the building is already under design, and that the 2% budget for the art component of this project would be \$280,000. She also indicated that the Redevelopment Agency would be scheduling a community meeting to present the art program and building plan. Because this is a Redevelopment Agency district and a voluntary art enrichment contribution by the Parking Authority, staff will work closely with the Agency and Authority on matters of community input and design. She indicated that the construction document deadline for this project is September 30<sup>th</sup>, and that the first selection panel meeting would be in late May.

Motion: Motion to approve the program guidelines for artwork and project budget of \$280,000 for the Fillmore Center Jazz Garage.

Moved: Gatti/Roth

Vote: Unanimous

Motion: Motion to approve the pool of local arts professionals as potential selection panelists for the Fillmore District Jazz Garage art project. *Tabled*

*Commissioners agreed to amend the following motion to reflect the updated honoraria fee of \$65.*

Motion: Motion to approve payment of honorariums of \$65 per half-day for

Selection Panelists and \$500 for finalist proposals for artwork at the Fillmore Center Jazz Garage.

Moved: Roth/Gatti  
Vote: Unanimous

**X. 9-1-1/OES Emergency Communications Center**

Tonia Macneil reported that items were included on the consent calendar for approved payments to be made to artists. She commented that the artworks were spectacular, and that she would bring slides to the next committee meeting.

**XI. Promenade Ribbon Sculpture**

Jill Manton presented an alternative anti-skateboarding device suggested by a landscape architect from Public Works for use along the Ribbon sculpture on the Embarcadero. She reported that a test-installation just south of Red's Java House was successful, and further commented that this solution would be more discreet and in-keeping with the simplicity of the sculpture's design. The device will be custom modified for retrofit. She also indicated that use of this device would result in a cost savings.

Commissioner Guggenheim stated that previously strip metal was used as a deterrent.

Ms. Manton indicated that the new device would be installed every 18" along the sculpture. She commented that two of the three members of the artist team were in support of the use of this device. The third artist, Vito Acconci, had only heard about this new device, but that he had indicated that he was willing to go along with the staff recommendation.

*Motion added to the agenda:*

Motion: Motion to approve change in the skateboarding deterrent to be used on the edges of the raised elements of the Promenade Ribbon Sculpture.

Moved: Gatti/Stermer  
Vote: Unanimous

**XII. Bay Bridge Yerba Buena Tunnel Mural**

Ms. Manton reported that a proposal for the Bay Bridge Tunnel had been submitted to staff by James Benney and Paintcraft Associates once again. A similar proposal from the same parties was submitted in 1997, although that previous proposal had been more commercial in character. Ms. Manton explained that although the Art Commission does not have jurisdiction over the tunnel or the bridge, it is Caltrans' practice to defer aesthetic judgement to the local arts commission in the vicinity of the proposed site. She indicated that the staff recommended rejecting the proposal as inappropriate and outside of Art Commission jurisdiction.

Commissioner Stermer commented that the proposal reflected the imagery of the 1930's sculpture, but without the style or grace or majesty of those earlier WPA projects.

Commissioner Guggenheim commented that the proposed mural was not a suitable image for location at a gateway to the city.



Commissioner Gatti commented that the proposed location was not an inappropriate place for a mural, but that the proposed mural was inappropriate for that location.

Motion: Motion to reject a proposed mural on the Bay Bridge Yerba Buena Tunnel by James Benney/Paintcraft Associates.

Moved: Gatti/Stermer

Vote: Unanimous

### **XIII. North Beach Parking Garage**

Tonia Macneil reported on the current status of the North Beach Parking Garage. Ms. Macneil reminded the commissioners that the Visual Arts Committee had given unanimous approval to move forward with the selection of Jon Rubin and Harrell Fletcher's proposal for the garage last October. In the meantime, the proposal has been brought for review to the Parking Commission as well as to another community meeting, and finally to the Civic Design Committee on Monday, March 15, just prior to this meeting.

Ms. Macneil then introduced artist Harrell Fletcher, who presented the team's proposal. Mr. Fletcher explained that inspiration for this proposal came from the Renaissance in Italy, and is an updating of traditional architectural ornamentation. He described how the artwork was to be installed.

Ms. Macneil then added that since the initial approval at the Visual Arts Committee Meeting, the artists had worked with the architect to integrate their art into the architectural plans. The Parking Authority had been notified and given its support.

Ron Szeto, Deputy Director of the Parking Authority, then stepped forward to testify that the Parking and Traffic Commission fully supports this project. Mr. Szeto also stated that the President of the Commission and long-time North Beach resident, Angelo Quaranta, is especially supportive of the project.

Ms. Macneil stated that at the presentation for the Civic Design Committee meeting five residents of the neighborhoods surrounding the garage testified that they were not in support of the project, and that commissioners on that committee were also divided in their support. She concluded by stating that there is strong support in some portions of the community and on the Art Commission staff for the project, and requested approval from the commissioners to move the item forward.

#### **Public Testimony:**

Helen Kwan of the Chinatown Community Development Center testified on behalf of the Center to urge support of the project. She stated that this was the first opportunity for the two communities to work together, that the artwork presented a blending of the two cultures, and that the Art Commission had followed the proper channels to reach this point and should be supported.

Julie Christensen, representing the Telegraph Hill Dwellers and the North Beach Chamber of Commerce, testified that she represented parties who are not in support of the project.

Commissioner Guggenheim asked Ms. Christensen to elaborate on her objections to the proposed artwork.

Ms. Christensen stated that the main objection to the proposed artwork is that the treatment would be on the outside, rather than the interior of the building, thus drawing attention to the 'bulk' of the building. She further stated that she is supportive



of the work of the Art Commission staff and the artists, and that her objection was to the project in question.

Barbara Stauffacher Solomon, a North Beach resident, artist, selection panelist for the North Beach Garage project and member of the Telegraph Hill Dwellers, testified in support of the artists and their proposed project. She stated that the artwork would enhance the exterior by helping to bring cohesiveness to a 'hodgepodge' of architectural styles.

Enid Lim, representing Chinatown TRIP, testified in support of the building. She stated that the Chinatown community had spent many years trying to bring the garage construction to fruition, that they had fought hard to break the garage into two buildings, and that the proposed artwork provided a cohesive element to the project.

Commissioners then agreed to vote on the motion.

Motion: Motion to approve revised design proposal submitted by Jon Rubin and Harrell Fletcher for the North Beach Parking Garage.

Moved: Gatti/Stermer  
Vote: Unanimous

Following the vote, a discussion regarding the project ensued.

Director Richard Newirth stated that there have been many points of view on the project, that it had been filtered through the process, and that now is the time to focus on and support that process. He further stated that the role of the Art Commission is to enrich the city with art, not to make buildings invisible. He concluded by stating that there is strong staff support for this project.

Commissioner Gatti commented that the project was witty, fun and creative. He suggested that the problem with the project lies in the exterior structure, as it is separated into three buildings, and that the artwork would add a new, creative element to the neighborhood.

Commissioner Stermer agreed that the building suffered from an unfortunate design. He added that as an artist he would have had difficulty proposing an appropriate project. He further stated that the Committee's decision to move the proposal forward should not be perceived as a 'rubber stamp' approval of the project.

Commissioner Roth stated that she liked and supported the concept of placing the public art on the exterior of the building, where more people would be able to appreciate the work.

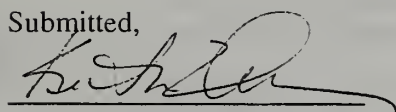
#### **IX. New Business**

Susan Pontious reported on the Mental Health Facility Project, and the enthusiastic response the residents had given to the artist Johanna Poethig's work.

#### **X. Adjournment**

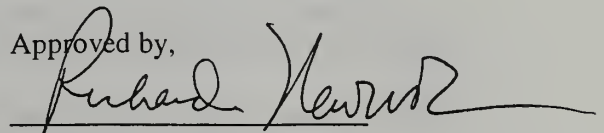
As there was no further business, the meeting was adjourned at 5:35 p.m.

Submitted,



Kristen Zaremba  
Public Art Program Asst.

Approved by,



Richard Newirth  
Director of Cultural Affairs





# SAN FRANCISCO ARTS COMMISSION

DOCUMENTS DEPT.

APR 21 1999

SAN FRANCISCO  
PUBLIC LIBRARY

AGENDA  
VISUAL ARTS COMMITTEE  
Wednesday, April 21, 1999  
3:00 p.m.  
25 Van Ness Avenue, Suite 70

Notice: Requests to testify are accepted by completing one of the public testimony cards, which are available at all hearings, and submitting it to the Committee Secretary before the item on which the individual wishes to speak comes up for consideration. The Presiding Officer will call for public testimony on agenda items either at the beginning of the meeting or prior to the vote on particular items.

## PROGRAMS

CIVIC DESIGN REVIEW  
COMMUNITY ARTS  
& EDUCATION  
PERFORMING ARTS  
PUBLIC ART

CULTURAL EQUITY GRANTS  
SUITE 60

CIVIC ART COLLECTION  
STREET ARTISTS LICENSES  
SUITE 70

ART COMMISSION GALLERY  
401 VAN NESS AVENUE  
415.554.6080

TEL: THECITY.SFSU.EDU/SFAC/  
MAIL: SFAC@THECITY.SFSU.EDU

## I. Consent Calendar

- A. Motion to approve the following pool of local arts professionals as potential selection panelists for the Fillmore District Jazz Garage art project: Dewey Crumpler, Lewis DeSoto, David Elliott, Sheila Ghidini, Caryl Henry, Steve Jenkins, Nashormeh Lindo, Lucille Tenazes, Cheri Raciti. Patricia Raverra, Harriet Traurig.
- B. Motion to purchase attachment clips for Squeak Carnwath's porcelain enamel panels for \$1,495 plus sales tax and shipping charges.
- C. Motion to authorize expenditure of \$40,000 plus freight charges for the purchase of anti-skateboarding clips from Ravensforge to be installed on all raised elements of the Promenade Ribbon Sculpture.
- D. Motion to approve two mural designs proposed for two fences in Juri Commons Park, located between 25<sup>th</sup> / 26<sup>th</sup> Sts. and San Jose / Guerrero Sts. by Tirso Gonzalez and Kathleen Keefe, sponsored by the Southwest Mission Neighborhood Association and funded by the Recreation and Park Department.
- E. Motion to approve mural design proposed for a fence located on Alemany Blvd., by Ocean Avenue, by lead artist Josef Norris and the Balboa Highschool ACTION Academy students, sponsored by Linking San Francisco and the Community ACTION Academy at Balboa Highschool. funded by the Shinnyo\_En Foundation.

## II. Civic Center Plaza

*Emanuel Delloye, French Cultural Attaché of San Francisco and Anthony Meier, Anthony Meier Fine Arts*

Presentation of a proposed installation by French artist Daniel Buren for the San Francisco Civic Center Plaza, to coincide with the city-wide roster of exhibitions, "Cote Ouest: A Season of French Contemporary Art," scheduled for the Fall of 1999.

Motion: Motion to approve proposed art installation in Civic Center Plaza by French artist Daniel Buren from late September/early October 1999 to January 2000.



CITY AND COUNTY OF  
SAN FRANCISCO





## SAN FRANCISCO ARTS COMMISSION

RICHARD NEWIRTH  
DIRECTOR OF CULTURAL AFFAIRS

**III. Gallery**  
*Rupert Jenkins*  
Progress Report on City Hall Exhibitions

Motion: Motion to approve the donation of the Harvey Milk exhibition to the Main Library.

**IV. Collections**  
*Debra Lehane*  
Progress Report on Lotta's Fountain.

**V. Third Street Light Rail**  
*Judy Moran and Jill Manton*  
Presentation of art enrichment design proposals for the MUNI Third Street Light Rail Project.

Motion: Motion to approve the MUNI Third Street Light Rail artwork design proposals for Mission Bay/Potrero Hill/Central Waterfront by the Artist Team of Ken Smith, Bill and Mary Buchen, and Chris Andrews.

Motion: Motion to approve the MUNI Third Street Light Rail artwork design proposals for Bayview Hunters Point by the Artist Team of Horace Washington, Frederick Hayes and Joe Sam.

Motion: Motion to approve the MUNI Third Street Light Rail artwork design proposals for Visitacion Valley/Little Hollywood by the Artist Team of Nobuho Nagasawa and Anita Margrill.

Motion: Motion to approve the MUNI Metro East Vehicle Maintenance Facility conceptual artwork proposal by the Artist Team of Nobuho Nagasawa and Anita Margrill.

**VI. Tenderloin Task Force**  
*Nina Dunbar*  
Staff presentation of project guidelines and recommended artist finalists for the Tenderloin Task Force Public Art Project.

Motion: Motion to approve program guidelines for artwork and project budget of \$36,000 for the new Tenderloin Task Force facility.

Motion: Motion to approve selection panelists (to be named at the meeting) for final proposal selection, and payment of honorariums of \$65 per half-day meeting for each panelist for service on the artist selection panel, for the Tenderloin Task Force Project.

Motion: Motion to approve short list of artist candidates as nominated by the curatorial committee (to be named at the meeting), and to approve payment of \$500 per finalist for proposal development for the Tenderloin Task Force Project.



CITY AND COUNTY OF  
SAN FRANCISCO





# SAN FRANCISCO ARTS COMMISSION

RICHARD NEWIRTH  
DIRECTOR OF CULTURAL AFFAIRS

## PROGRAMS

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## VII. Sunnydale Pump Station

*Jill Manton*

Report on Remedial Activities, Youth Involvement and the next phase of design for the Sunnydale Pump Station

Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract with Jeff Brown for an amount not to exceed \$10,000 as an associate landscape artist for coordination of youth activities, research and the next phase of project implementation.

## VIII. Bill Viola Temporary Video Installation in Conjunction with SFMOMA Exhibition

*Jill Manton*

Staff Progress Report

## IX. Mid-Embarcadero Historic and Interpretive Signage Project

*Jill Manton*

Staff progress report

Motion: Motion to allow artist Michael Manwaring to utilize porcelain enamel panels in a privately funded project to be placed on the Embarcadero to ensure urban design consistency.

## X. Public Art Program Policy

*Jill Manton*

Discussion of Art Commission policy issues regarding contract language. Specific discussion regarding Diller and Scofidio contract for Moscone Center Expansion.

## XIV. New Business

## XI. Old Business

## XVI. Adjournment



CITY AND COUNTY OF  
SAN FRANCISCO



## ACCESSIBILITY INFORMATION

4/9  
*\*Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market,  
one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our accessibility hotline at (415) 554-8925 to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Liz Lerma in the Community Arts and Education Program at (415) 252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact the Sunshine Ordinance Task Force at 554-4851.

Attention: Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance [SF Admin Code 16.520 - 16.534] to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 1390 Market Street #701, San Francisco, CA 94102, telephone (415) 554-9510, fax (415) 703-0121 and web site <http://www.ci.sf.ca.us/ethics/>.

THE UNIVERSITY OF CHICAGO  
DEPARTMENT OF CHEMISTRY  
JANUARY 1964

TO THE HONORABLE CHAIRMAN OF THE BOARD OF TRUSTEES  
OF THE UNIVERSITY OF CHICAGO

FROM  
THE DEPARTMENT OF CHEMISTRY

RE: A REPORT ON THE PROGRESS OF THE RESEARCH  
PROGRAM IN THE DEPARTMENT OF CHEMISTRY  
DURING THE YEAR 1963

THE DEPARTMENT OF CHEMISTRY  
UNIVERSITY OF CHICAGO

CHICAGO, ILLINOIS

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# SAN FRANCISCO ARTS COMMISSION

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MAY 05 1999

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PUBLIC LIBRARY

**MINUTES**  
**VISUAL ARTS COMMITTEE**  
**Wednesday, April 21, 1999**  
**3:00 p.m.**  
**25 Van Ness Avenue, Suite 70**

RICHARD NEWIRTH  
DIRECTOR OF CULTURAL AFFAIRS

**Commissioners Present:**

Stanlee Gatti, Chair  
Denise Roth  
Dede Wilsey

**Staff Present:**

Richard Newirth, Director  
Nina Dunbar  
Rupert Jenkins  
Debra Lehane  
Tonia Macneil  
Jill Manton  
Judy Moran  
Susan Pontious  
Kristen Zaremba

**PROGRAMS**

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COMMUNITY ARTS  
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Note: All votes are unanimous unless recorded otherwise.

The meeting was called to order at 3:15 p.m.

**I. Consent Calendar**

Motion: Motion to approve the following consent calendar items.

Moved: Wilsey/Roth

A. Motion to approve the following pool of local arts professionals as potential selection panelists for the Fillmore District Jazz Garage art project: Dewey Crumpler, Lewis DeSoto, David Elliott, Sheila Ghidini, Caryl Henry, Steve Jenkins, Nashormeh Lindo, Lucille Tenazes, Cheri Raciti, Patricia Raverra, Harriet Traurig.

B. Motion to purchase attachment clips for Squeak Carnwaith's porcelain enamel panels for \$1,495 plus sales tax and shipping charges.

C. Motion to authorize expenditure of up to \$45,000 plus freight charges for the purchase of anti-skateboarding clips from Ravensforge to be installed on all raised elements of the Promenade Ribbon Sculpture.

D. Motion to approve two mural designs proposed for two fences in Juri Commons Park, located between 25<sup>th</sup> / 26<sup>th</sup> Sts. and San Jose / Guerrero Sts. by Tirso Gonzalez and Kathleen Keefe, sponsored by the Southwest Mission Neighborhood Association and funded by the Recreation and Park Department.

E. Motion to approve mural design proposed for a fence located on Alemany Blvd., by Ocean Avenue, by lead artist Josef Norris and the Balboa Highschool ACTION Academy students, sponsored by Linking San Francisco and the Community ACTION Academy at Balboa Highschool, funded by the Shinnyo\_En Foundation.



CITY AND COUNTY OF  
SAN FRANCISCO

## II. Civic Center Plaza

Emanuel Delloye, French Cultural Attaché of San Francisco and Anthony Meier of Anthony Meier Fine Arts presented a proposal for an installation by French artist Daniel Buren for the San Francisco Civic Center Plaza, to coincide with the city-wide roster of exhibitions, "Cote Ouest: A Season of French Contemporary Art," scheduled for the Fall of 1999. Mr. Delloye explained that a group of fifteen curators from France had chosen artists to propose projects for a temporary, outdoor installation to complement the exhibitions to be dispersed throughout the city. The French government had contacted Anthony Meier to collaborate on this project, and Mr. Meier in turn had suggested working with Daniel Buren, described as the most famous living French artist, to create an installation of 150 flags on the Civic Center Plaza, which falls under the Recreation and Park Department's jurisdiction.

Each flag would measure approximately 10 feet tall, mounted on 20-foot-tall poles set into temporary, pre-fabricated cement blocks, spaced 7 to 8 feet apart. The color of the flags has yet to be determined, but they will be striped, alternating between a color such as red or blue and white. The artist is also considering alternating flags in three different color combinations (the contrasting stripe color would always be white). The proposed installation would begin in October of 1999, and continue for three months. Funding would be provided by outside sources, and the installation would be on Recreation and Park property, thus the Art Commission's approval would only serve as an endorsement of the proposal.

Director Richard Newirth asked what measures would be taken to prevent potential vandalism to the installation. Mr. Meier indicated that the flags would be spaced 7 to 8 feet apart and more than 10 feet above grade, including the cement footings, thus relatively inaccessible.

Commissioner Wilsey questioned whether there would be any objections to placing the cement blocks on the plaza, to which Mr. Meier replied that the blocks would be pre-formed, temporary blocks, and that any damaged grass on the plaza would be replaced once the installation was removed.

Gallery Director Rupert Jenkins asked how low the flags would hang in the absence of wind, to which Mr. Meier replied that they were considering a 'yachting' flag style, which comes to a point, further minimizing potential vandalism. He indicated that he and Mr. Buren would be discussing the issue in greater detail.

Commissioner Gatti raised the question of which colors would be used in the flags, suggesting the possibilities might include orange, blue and/or yellow, but also emphasized that he thought the decision should be left up to the artist. He also recommended that all involved parties should emphasize that this project would be a privately funded, temporary installation.

Motion: Motion to approve proposed art installation in Civic Center Plaza by French artist Daniel Buren from late September/early October 1999 to January 2000.

Moved: Wilsey/Roth

## III. Gallery

Rupert Jenkins reported that the exhibitions in City Hall have commenced, and two shows have been installed on the lower level to-date. He further elaborated that he had put out a call for proposals, that twenty proposals had been received so far, that he had met with the Mayor's office and Supervisor's staff, and that he had received positive feedback from all parties. The gallery staff is now working with docents to arrange for a wide variety of interested groups to tour the exhibitions, including ADA representatives. He also commented that the previously-expressed concern for damage to the walls on the lower level was unfounded, as they had determined that the walls are sheet rock, not plaster, and thus more conducive to hanging framed artworks. Mr. Jenkins indicated that a meeting to further discuss these efforts would be held on Tuesday, May 4<sup>th</sup>, at 4:00 pm in the City Hall café, and he encouraged any interested members of the Visual Arts Committee to attend.

Finally, Mr. Jenkins indicated that he had been working with the lower level café staff on a reception, scheduled for Friday, May 7<sup>th</sup>, from 5:30 until 7:30 to acknowledge Dennis Riordan's donation



to the city of photographs by Elisabeth Sunday currently on exhibit on the lower level, and invited everyone to attend.

Mr. Jenkins also reported that he was requesting approval for the donation of the Harvey Milk materials exhibited in the Art Commission gallery to the Main Library Hormel Gay and Lesbian Center, as had been previously arranged with the Hormel Center/History Room. He assured the commissioners that the library had given full access to their slides and were facilitating arrangements for travel of the exhibit to other venues in exchange for this donation, that of the \$13,000 cost for the exhibit the Art Commission had contributed \$3,000 while the rest of the funds were raised as in-kind donations, and that the Art Commission will receive joint credit in all future acknowledgements.

Motion: Motion to approve the donation of the Harvey Milk exhibition to the Main Library.

Moved: Wilsey/Roth

#### **IV. Collections**

Debra Lehane provided a brief progress report on Lotta's Fountain. She indicated that she hoped to have an update by the next VAC meeting on a completion date for the conservation project, and reported that KRON, Channel 5 featured a story on the conservation of the work.

#### **V. Third Street Light Rail**

Judy Moran provided an update on the art enrichment design proposals for the MUNI Third Street Light Rail Project. She reported that the artist teams were continuing to refine their designs, and will continue to do so over the next few months. Ms. Moran presented the latest proposal boards for each team, beginning with the Mission Bay team's designs, which are consistent with their previous ideas to incorporate birds and fish historically associated with the area, archival photos and references to the historic "Long Bridge." Their proposal also includes a variety of marquee designs.

Ms. Moran indicated that there is still no consensus on whether to develop a standard marquee design for use at all of the stations along the Third Street Corridor.

Commissioner Gatti asked who would make the decision to use a variety of marquee designs or one standard marquee design. Public Art Program Director Jill Manton replied that the staff was looking to the commissioners for input on the decision. She further emphasized that consistency of design of the marquees was a concern, as they would be most visible to all passers-by, whereas other design elements such as the paving patterns on the platforms would only be seen by the station users.

Ms. Manton also introduced members of the design team who were in attendance at this meeting, including Barbara Maloney, Michael Manwaring, Sue Olive and Drew Howard.

Ms. Moran then presented the Bay View – Hunter's Point team's latest designs. She indicated that she had expressed the commission's concerns raised at the April VAC meeting to the artists. She also reemphasized that the community surrounding the Palou station has expressed a desire for Afrocentric based designs. The artist team had responded by incorporating various Afrocentric motifs including kente cloth patterns in the shadow casters and cowry shells to be cast in bronze in the pavers. She also indicated that the staff is considering including an explanatory windscreen for this station. The shipyard theme at the La Salle Avenue station is progressing appropriately, and the artist team has determined to work with the dual themes of children and nature at the Shafter Avenue station.

In addition to the station treatment at Shafter Avenue, Ms. Moran presented a design for a stand-alone "gateway" sculpture at the Kirkwood Triangle Median. The artists' proposal is for a metal sculpture which incorporates the same combination of children and nature/bird themes, to be mounted on a concrete base mounted with cut-out concrete letters reading "Bay View Hunter's Point." She indicated that there are staff concerns regarding the concrete wall as a potential target for graffiti. The members of the design team present at the meeting concurred, also suggesting the need to keep sight lines open across the intersection.

Finally, Ms. Moran presented the artists' proposals for the Visitacion Valley / Little Hollywood stations, which would incorporate lantern motifs, film motifs and nature themes.

Commissioner Gatti commented that he liked the individual character traits exhibited by the variety of marquee designs, that he felt that in contrast to the other design elements for each station, which he perceived as being more decorative and design-oriented, the marquees provide an opportunity for individual artistic expression.

Commissioner Gatti suggested that the colors and materials to be used on each platform would be very important, and that he felt consistency and continuity of these elements would need to be addressed at the final review stage. He concluded by stating that he did not feel that the proposed stand-alone sculpture piece presented a strong, original design; although thematically it was fine.

Ms. Manton and members of the design team responded that the design review committee for Third Street Light Rail had not yet met, that they also had concerns regarding continuity with the designs for each neighborhood, and that they felt the need to work with the Bay View team proposals to create a unifying effort. Ms. Manton stressed again that the main consistency concerns should be with the marquees and seating elements, as they are most visible to the general public.

Commissioner Gatti proposed that the following motions be approved, as they related only to design *proposals*, with the caveat that the final review, to include color and materials proposed, receive extra scrutiny to ensure consistency.

Motion: Motion to approve the MUNI Third Street Light Rail artwork design proposals for Mission Bay/Potrero Hill/Central Waterfront by the Artist Team of Ken Smith, Bill and Mary Buchen, and Chris Andrews.

Moved: Wilsey/Roth

*The following motion was amended to read:*

Motion: Motion to approve the MUNI Third Street Light Rail artwork design proposals for Bayview Hunters Point by the Artist Team of Horace Washington, Frederick Hayes and JoeSam, *excluding the proposed free-standing median sculpture by JoeSam.*

Moved: Gatti/Wilsey

Motion: Motion to approve the MUNI Third Street Light Rail artwork design proposals for Visitacion Valley/Little Hollywood by the Artist Team of Nobuho Nagasawa and Anita Margrill.

Moved: Wilsey/Roth

Ms. Moran then presented the project for the MUNI Metro East Vehicle Maintenance Facility. She reported that she and the artist team of Nobuho Nagasawa and Anita Margrill had been working with the Bureau of Architecture and Michael Willis, architects, on designs for the two stairwells for the facility. The art treatments are to be applied to the forty-foot high, 16 feet wide front glass exteriors of the two stairwells. Ms. Moran explained that the artists proposed to apply a single archival blueprint pattern from MUNI's files as a laminate in a transparent blue color with clear lines, with the image split between the two glass panels.

Commissioner Gatti asked what the budget was for this project. Ms. Moran informed him that the budget for design and materials was \$100,000. Commissioner Gatti replied that he would like to see an even greater art contribution to the building, but the budget obviously restricted potential art opportunities.

Motion: Motion to approve the MUNI Metro East Vehicle Maintenance Facility conceptual artwork proposal by the Artist Team of Nobuho Nagasawa and Anita Margrill.



Moved: Wilsey/Roth

**VI. Tenderloin Task Force**

Nina Dunbar presented the project guidelines and recommended artist finalists for the Tenderloin Task Force mural project, a new public art project addressing the accomplishments of the Task Force staff and the community at large. She explained that Art Commission staff were proposing a limited competition artist selection process largely due the timeline for the entire project, which is already underway.

Ms. Manton further commented that the Public Art staff has just conducted similar public competitions for the Oceanview Library, North Beach Pool and Martin Luther King Pool projects, thus providing a pool of prospective artists for this project.

Motion: Motion to approve program guidelines for artwork overall program budget of \$36,000 for the new Tenderloin Task Force facility.

Moved: Wilsey/Roth

Motion: Motion to approve Brother Kelly Cullen, Executive Director, Tenderloin Neighborhood Development Corp; Capt. Susan Manheimer, Tenderloin Task Force; and Daryl Smith, The Luggage Store as selection panelists for final proposal selection, and payment of honorariums of \$65 per half-day meeting for each panelist, for service on the artist selection panel, for the Tenderloin Task Force Project.

Moved: Gatti/Roth

Motion: Motion to approve Anders Barth, Michael Corney w/ Erin Adams, Dewey Crumpler, Margaret Kilgallen and Ira Watkins as the short list of artist candidates as nominated by the curatorial committee, and to approve payment of \$500 per finalist for proposal development for the Tenderloin Task Force Project.

Moved: Gatti/Roth

**VII. Sunnydale Pump Station**

Jill Manton provided an update on the Sunnydale Pump Station. She complimented Civic Design and Public Art Program Assistant Susan Gray on her efforts to procure a grant for restoration and repair of the Butterfly Meadow, including the planting of willow trees. She also reported that the Art Commission was ready to enter into a contract with landscape artist Jeff Brown to work with youth on the project. Ms. Manton reported that the color treatments on the pavers of the project appeared to be easily marred, thus staff have pursued the supplier to remedy the problem.

Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract with Jeff Brown for an amount not to exceed \$10,000 as an associate landscape artist for coordination of youth activities, research and the next phase of project implementation.

Moved: Wilsey/Roth

**VIII. Bill Viola Temporary Video Installation in Conjunction with SFMOMA Exhibition**

Jill Manton reported that she is researching potential sites for a temporary art installation of a Bill Viola work entitled *Threshold*, which the Art Commission would like to present in a public venue to coincide with the exhibition of the artist's video work at SFMOMA. She indicated that she was working with the staff of the War Memorial Building to determine whether the lobby would be an appropriate location for the approximately 30 ft long x 18 ft wide installation, which would project a live newsreel

feed on the exterior, and three video projections of sleeping figures and a soundtrack of people breathing on the interior.

Mr. Jenkins commented that he was aware that Elizabeth Glaze of the War Memorial staff had handed over the Art Commission's proposal to Beth Murray for a staff recommendation.

Commissioner Wilsey inquired as to what time period was proposed for the installation. Ms. Manton replied that the SFMOMA Exhibit was to take place from June through September of 1999. She suggested that a period commencing in late June and ending in late August would be acceptable, pointing out that there would be an elaborate process for installation and that she recognized that the performing arts season would begin in early September.

Further discussions regarding additional artworks by the artist under consideration for installation ensued. Ms. Manton indicated that she had spoken with the Zen Center and visited their attractive facilities in search of a potential site, and that they had been very supportive, but that there was no space large enough for the installation. She concluded by stating that the project would be privately funded by Commissioner Gatti's foundation, and that someone would have to be hired to manage the project, once a suitable space has been identified.

Commissioner Gatti questioned whether it would be possible to install the work in an exterior location such as the Civic Center Plaza. Ms. Manton replied that there would be concerns regarding accessibility and security. Commissioner Gatti subsequently suggested that it might be more feasible to focus on the installation of a single piece.

Mr. Jenkins suggested other types of public spaces to consider might include a mall-type environment such as the Embarcadero Center, with considerable foot traffic.

#### **IX. Mid-Embarcadero Historic and Interpretive Signage Project**

Ms. Manton reported that an architectural firm renovating a warehouse site on the Embarcadero, working in concert with artist Michael Manwaring, was considering signage of a similar design to that already in place as part of the Art Commission's Embarcadero signage project. She indicated that Art Commission contracts currently limit replication of artwork commissioned by the city for other uses or applications. As the staff thought such replication was desirable in this instance to ensure urban design consistency, Ms. Manton indicated that the city attorney's office suggested seeking a motion to allow this exception.

Motion: Motion to allow artist Michael Manwaring to utilize porcelain enamel panels in a privately funded project to be placed on the Embarcadero to ensure urban design consistency.

Moved: Wilsey/Roth

#### **X. Public Art Program Policy**

Ms. Manton reported that she is in the final stages of contract negotiation with the artist team of Diller and Scofidio for the Moscone Expansion project. She indicated that Diller and Scofidio's attorney questioned why the artists receive no protection against the city's option to end the contract at will. She indicated that they are requesting an assurance or good faith promise that the contract would be honored, assuming they have upheld their obligations as stipulated by the contract. Ms. Manton stated that she and Director Rich Newirth agreed that this appeared to be more of a policy issue than a legal issue for the Art Commission. She further reported that at the most recent curatorial meeting curator Susan Pontious responded to this issue by providing the example of the Main Library Public Art Project, where limited funds forced the Art Commission to withdraw from one contract in order to honor another contract, even though the artist in question had performed all aspects of his contract up to that point in time. The artist had been understanding in that particular case, but the potential for problems in other cases is clear, indicating that a change in the contract language might not be the right solution.



Staff and commissioners discussed possible solutions, including a side letter indicating the Art Commission's intentions to honor the contract. All agreed that the issue deserved some attention, and Ms. Manton indicated that she would work with the city attorney's office to find a solution.

#### **XI. New Business**

#### **XII. Old Business**

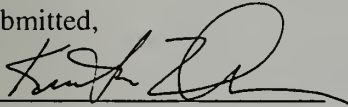
A final discussion ensued regarding the Monday, April 19<sup>th</sup> meeting at City Hall, where the Buster Simpson sculpture proposal for the Mid-Embarcadero was denied funding by a 6 to 4 vote of the Board of Supervisors, acting as the Transportation Authority. Commissioner Gatti extended thanks to all the Art Commission staff for contributing their time and efforts to the project and the public process. Commenting on the long-term effects of this outcome, Commissioner Gatti stated that he questioned whether the Supervisors had acted appropriately, and expressed disappointment in the media's lack of informed reporting and/or support for the Art Commission's efforts. Ms. Manton suggested a need to revisit and promote the public outreach efforts of the commission, noting the number of community meetings she personally had attended in the last year relating to Public Art projects. She suggested that the Art Commission write to the editors of the local newspapers to correct the inaccuracies reported in recent weeks. Mr. Newirth questioned what other forum might exist for in-depth discussion of the issues surrounding public art, noting that the needs and priorities for the public art field are rather different than for other sectors of the arts community, namely museums and galleries.

The discussion concluded with a consensus that the issue was more of a public relations and marketing concern than an intellectual debate about public art, and that the Art Commission should focus on the public's education of the process.

#### **XIII. Adjournment**

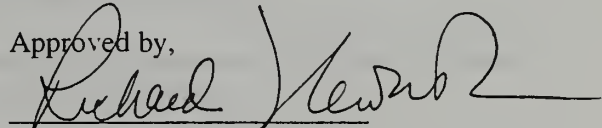
As there was no further business, the meeting was adjourned at 5:05 p.m.

Submitted,



Kristen Zarembo  
Public Art Program Asst.

Approved by,



Richard Newirth  
Director of Cultural Affairs







# SAN FRANCISCO ARTS COMMISSION

**AGENDA**  
**VISUAL ARTS COMMITTEE**  
**Wednesday, May 19, 1999**  
**3:00 p.m.**  
**25 Van Ness Avenue, Suite 70**

**Notice:** Requests to testify are accepted by completing one of the public testimony cards, which are available at all hearings, and submitting it to the Committee Secretary before the item on which the individual wishes to speak comes up for consideration. The Presiding Officer will call for public testimony on agenda items either at the beginning of the meeting or prior to the vote on particular items.

## PROGRAMS

CIVIC DESIGN REVIEW  
COMMUNITY ARTS  
& EDUCATION  
PERFORMING ARTS  
PUBLIC ART

CULTURAL EQUITY GRANTS  
SUITE 60

CIVIC ART COLLECTION  
STREET ARTISTS LICENSES  
SUITE 70

ART COMMISSION GALLERY  
401 VAN NESS AVENUE  
415.554.6080

HTTP://HECITY.SFSU.EDU/SFAC/  
EMAIL: SAC@THECITY.SFSU.EDU

## I. Consent Calendar

- A. Motion to authorize payment of \$1,200 to Jacqueline Neuwirth, graphic designer, for design and printing costs for the Summer/Fall 1999 Market Street Art in Transit Program Kiosk Poster Series announcement.
- B. Motion to approve the expenditure of \$11,000 in art enrichment funds generated from the Castlewood Pump Station Project for the restoration of ceiling murals on the Sunol Water Temple.
- C. Motion to approve *Deities of Knowledge, Culture and Literature* by Emmanuel Montoya, as installed at the Mission Branch Library, and to make the final contract payment to Emmanuel Montoya.
- D. Motion to approve reimbursement in the amount of \$248.98 to Emmanuel Montoya for dedication announcements/invitations.
- E. Motion to approve the transfer of the Mural Loan Agreement dated October 24, 1990 for two murals by Peter Ilyin from the Golden Gate International Exposition, on loan to the Federal Home Loan Bank of San Francisco, to the new owner of the bank, Despa Deutsche Sparkassen-Immobilien-Anlage-Gesellschaft mbH, known as Despa.
- F. Motion to approve entering into agreement with Roger C. Birt, Ph.D., Professor of Humanities, San Francisco State University, for the writing of the text brochure for the Moya del Pino NEA Grant for the Center for African and African American Art and Culture and the selection of documentation of historical African American murals in the Western Addition for an amount of \$2,000.
- G. Motion to approve authorization to rescind the Arts Commission Resolution Number 0201-99-073, which authorized the Director of Cultural Affairs to enter into an agreement with Elizabeth Diller and Ricardo Scofidio for design development and engineering of their proposed work for the Moscone Center Expansion, in an amount not to exceed \$182,000.

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- H. Motion to authorize the Director of Cultural Affairs to enter into an agreement with Elizabeth Diller and Ricardo Scofidio for design development and engineering of their art concept for the Moscone Center Expansion for a total amount of \$190,500.
- I. Motion to authorize payment to Thomas Swann of up to \$15,000 for repair and replacement of damaged and vandalized elements associated with the Historic and Interpretive Signage Project.
- J. Motion to authorize payment to Thunder Electric in the amount of \$1,700 for work related to artwork commissioned for the Civic Center Courthouse.
- K. Motion to authorize the Director of Cultural Affairs to enter into an agreement with the San Francisco League of Urban Gardeners (SLUG) for an amount not to exceed \$15,000 for work on the Wildflower/Butterfly Meadow at the Endangered Garden environmental art project.

## II. Gallery

*Rupert Jenkins*

Progress report on gallery activities and *World Press Photo 1999*.

Motion: Motion to approve the exhibition proposal for July/August 1999.  
*Names to be announced at the meeting.*

Motion: Motion to approve expenditure of payments of up to \$3,500 for a gallery intern for work on the Art in City Hall program.

## III. Collections

*Debra Lehane*

1. Progress report on Lotta's Fountain. Discussion of Informational Presentation before Landmarks Board, June 2, 1999.

2. Admundsen Plaque

Motion: Motion to approve the design for the Admundsen Plaque.

3. Discussion of policy concerning outdoor murals.

## IV. Airport

*Susan Pontious*

Motion: Motion to approve Squeak Carnwath's fabricated artwork and installation at the San Francisco International Airport.

Motion: Motion to approve Lewis deSoto's white bronze medallions as fabricated and delivery to the Airport General Contractor for installation at the airport.

Motion: Motion to approve Birdair Inc.'s installation of James Carpenter's structural frames for his work *Sculptural Light Reflectors* at the airport.



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V. **Mental Health Rehabilitation Facility**

*Susan Pontious*

Motion: Motion to approve the mural design by Johanna Poethig and the Mental Health Rehabilitation Facility residents.

VI. **North Beach Pool**

*Nina Dunbar*

Presentation of panel's recommendations for artwork at North Beach Pool

Motion: Motion to approve the panel's recommendations and to authorize the Director of Cultural Affairs to enter into contract with the selected artist (to be named at the meeting) for final design, fabrication and installation of an artwork for North Beach Pool for an amount not to exceed \$29,000.

VII. **Union Square**

*Nina Dunbar and Jill Manton*

Report on panel meeting to review artist proposals for Union Square

Motion: Motion to approve the panel's recommendation to commission artist R.M. Fischer to provide additional visual and budgetary information for his Union Square artwork proposal and to authorize payment of a \$1,000 honorarium for this work.

Motion: Motion to approve the panel's recommendation to commission the artist team of Kristen Jones and Andrew Ginzel to develop a second proposal for Union Square and to authorize payment of a \$1,000 honorarium for this work.

VIII. **Bill Viola Temporary Installations**

*Jill Manton*

Progress report.

IX. **Precita Park Memorial Project**

*Jill Manton*

Discussion regarding the proposed memorial project by Precita Eyes Mural Arts, Peaceful Streets and Precita Valley Neighbors.

Motion: Motion to approve the proposed artist-initiated, painted tile walkway design by Susan Cervantes, and to support efforts to establish a Precita Park Memorial by Precita Eyes Mural Arts, Peaceful Streets and Precita Valley Neighbors, contingent on approval by the Recreation and Parks Department and the Civic Design Committee of the Arts Commission.

X. **New Business**

XI. **Old Business**

XVI. **Adjournment**



9/99



## SAN FRANCISCO ARTS COMMISSION

MINUTES

## VISUAL ARTS COMMITTEE

Wednesday, May 19, 1999

3:00 p.m.

25 Van Ness Avenue, Suite 70

RICHARD NEWIRTH  
DIRECTOR OF CULTURAL AFFAIRS

**Commissioners Present:**

Ralph Guggenheim, Chair  
Stanlee Gatti  
Dugald Stermer

**Absent:**

Denise Roth  
Dede Wilsey

**Staff Present:**

Richard Newirth, Director  
Nina Dunbar  
Rupert Jenkins  
Debra Lehane  
Tonia Macneil  
Jill Manton  
Judy Moran  
Susan Pontious  
Kristen Zaremba

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## PROGRAMS

CIVIC DESIGN REVIEW  
COMMUNITY ARTS  
& EDUCATION  
PERFORMING ARTS  
PUBLIC ART

CULTURAL EQUITY GRANTS  
SUITE 60

CIVIC ART COLLECTION  
STREET ARTISTS LICENSES  
SUITE 70

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Note: All votes are unanimous unless recorded otherwise.

The meeting was called to order at 3:30 p.m.

**I. Consent Calendar**

Motion: Motion to approve the following consent calendar items.

Moved: Gatti/Guggenheim

- A. Motion to authorize payment of \$1,200 to Jacqueline Newirth, graphic designer, for design and printing costs for the Summer/Fall 1999 Market Street Art in Transit Program Kiosk Poster Series announcement.
- B. Motion to approve the expenditure of \$11,000 in art enrichment funds generated from the Castlewood Pump Station Project for the restoration of ceiling murals on the Sunol Water Temple.
- C. Motion to approve *Deities of Knowledge, Culture and Literature* by Emmanuel Montoya, as installed at the Mission Branch Library, and to make the final contract payment to Emmanuel Montoya.
- D. Motion to approve reimbursement in the amount of \$248.98 to Emmanuel Montoya for dedication announcements/invitations.
- E. Motion to approve the transfer of the Mural Loan Agreement dated October 24, 1990 for two murals by Peter Ilyin from the Golden Gate International Exposition, on loan to the Federal Home Loan Bank of San Francisco, to the new owner of the bank, Despa Deutsche Sparkassen-Immobilien-Anlage-Gesellschaft mbH, known as Despa.
- F. Motion to approve entering into agreement with Roger C. Birt, Ph.D., Professor of Humanities, San Francisco State University, for the writing of the text brochure for the Moya del Pino NEA Grant for the Center for African and African American Art and



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## SAN FRANCISCO ARTS COMMISSION

Culture and the selection of documentation of historical African American murals in the Western Addition for an amount of \$2,000.

- G. Motion to approve authorization to rescind the Arts Commission Resolution Number 0201-99-073, which authorized the Director of Cultural Affairs to enter into an agreement with Elizabeth Diller and Ricardo Scofidio for design development and engineering of their proposed work for the Moscone Center Expansion, in an amount not to exceed \$182,000.

- H. Motion to authorize the Director of Cultural Affairs to enter into an agreement with Elizabeth Diller and Ricardo Scofidio for design development and engineering of their art concept for the Moscone Center Expansion for a total amount of \$190,500.

### PROGRAMS

CIVIC DESIGN REVIEW  
COMMUNITY ARTS  
& EDUCATION  
PERFORMING ARTS  
PUBLIC ART

- I. Motion to authorize payment to Thomas Swann of up to \$15,000 for repair and replacement of damaged and vandalized elements associated with the Historic and Interpretive Signage Project.

CULTURAL EQUITY GRANTS  
SUITE 60J

- J. Motion to authorize payment to Thunder Electric in the amount of \$1,700 for work related to artwork commissioned for the Civic Center Courthouse.

CIVIC ART COLLECTION  
STREET ARTISTS LICENSES  
SUITE 70

- K. Motion to authorize the Director of Cultural Affairs to enter into an agreement with the San Francisco League of Urban Gardeners (SLUG) for an amount not to exceed \$15,000 for work on the Wildflower/Butterfly Meadow at the Endangered Garden environmental art project.

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## II. Gallery

Rupert Jenkins reported that the Art Commission Gallery would be presenting *World Press Photo 1999*, this year in cooperation with the San Francisco Main Library, from June 11<sup>th</sup> through July 1. He explained that photographs would be exhibited in two locations: in the Lower Level of City Hall, and in the Jewett Gallery, Lower Level, of the Main Library. He also reported that the exhibition would commence with a special reception and temporary installment of the exhibit in the North Light Court of City Hall on the evening of June 9<sup>th</sup> and invited the Commissioners to attend. The reception will be hosted by San Francisco Mayor Brown and representatives from Amsterdam, The Netherlands, home of the World Press Photo Foundation.

Mr. Jenkins then presented the proposed exhibition for the July/August installment in the Art Commission Gallery and City Hall, to present the work of photographer Julian Okwu. The exhibition would include installation of Okwu's photographs of women in the gallery, and show his photographs of men in the Lower Level of City Hall. He clarified the reasoning behind this particular division of the photographs by explaining that the photographs of men had previously been exhibited at SF Camerawork in 1998, whereas the photographs of women represent Okwu's most recent work, never before exhibited as a whole. Mr. Jenkins further commented that he intended to work with Karen Williams at New Langton to organize the exhibition.

Motion: Motion to authorize Rupert Jenkins to work in consultation with guest curator Karen Williams of New Langton, and to authorize an exhibit of the work of Julian Okwu in the Art Commission Gallery and in the Lower Level of City Hall in July/August 1999.



Moved: Stermer/Gatti

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Mr. Jenkins also extended an invitation to Commissioners and staff to attend the latest gallery reception on the following Friday, May 21st, for the exhibition *Natural Selection*, and commented on the exceptional quality of the exhibit. He concluded by requesting an extension of the approval given two years previously to make payments to a gallery intern.

Motion: Motion to approve expenditure of payments of up to \$3,500 for a gallery intern for work on the Art in City Hall program.

Moved: Wilsey/Roth

### III. Collections

#### Lotta's Fountain and Discussion of Informational Presentation before Landmarks Board, June 2, 1999

Debra Lehane reported that Genevieve Baird was close to completion with her conservation work on Lotta's Fountain, that she anticipated return of all the fountain's parts to Rocket Science by the end of the month, and that the electrical conduit at the fountain site had been located.

With respect to the Landmarks Board, Ms. Lehane reported that while the Arts Commission is not required to obtain a permit for the work to Lotta's fountain. Based on a Planning staff recommendation, she had submitted a letter with supporting documentation of the project to Landmarks Board President Dan Reicky. In response to this letter, Ms. Lehane reported, the Landmarks Board is now requesting an informational presentation.

Director of Cultural Affairs Richard Newirth commented that the Arts Commission was seeking assurances that this presentation would only be informational, stressing that they did not want any delays in the completion of this project.

Ms. Lehane then reported that she was preparing a presentation for the Landmarks Board, and that the only concern rested on the change in height of the fountain, which was now being restored to its original height. She added that she had requested a letter from San Francisco Heritage documenting their undecided position on this issue, and that a completion date for the entire project was still undetermined.

Commissioner Stermer asked if there would be a reception upon completion. Ms. Lehane indicated that there would be a reception to acknowledge the efforts of everyone who had worked on the fountain, in August or September.

#### Admundsen Plaque

Following this discussion, Ms. Lehane reported on progress made to develop the design for the Raoul Admundsen plaque with architect John Kriken. She indicated that all involved parties had come to agreement on the text, but that the final design materials and form still need to be determined, choosing between a design incorporating Admundsen's original route and a line drawing of his ship. Staff and Commissioners agreed that the graphic illustrating the route provided more content substance, but also felt the design could still use some refinement.

Commissioner Stermer commented that he felt the wording of the plaque to be somewhat longer than necessary, but acknowledged that the text had already been approved. To enhance the design, Commissioner Stermer volunteered his expertise to work with Mr. Kriken on the graphic.

Motion: Motion to approve the route design concept for the Admundsen Plaque.

Moved: Gatti/Stermer

#### Discussion of policy concerning outdoor murals

This item was deferred to the Full Commission Meeting scheduled for June 7<sup>th</sup>, 1999.



Mr. Newirth concluded the Collections discussion by reporting that, while not yet confirmed, he anticipated that the city budget for the next fiscal year would include funds for restoration of the bronze Buddha in the Japanese Tea Garden, Golden Gate Park.

#### **IV. Airport**

Susan Pontious provided a progress report on the public art projects at the San Francisco International Airport. She reported that she and Public Art Program Director Jill Manton had just returned from an inspection visit to Santa Rosa to view Squeak Carnwath's piece, and that the finished artwork appeared to exceed in quality the prototype previously approved. Regarding the Lewis deSoto work for the airport, Ms. Pontious also provided examples of the impressive fabrication work by Thomas Swann on Mr. DeSoto's installation incorporating 160 airport approach maps.

Motion: Motion to approve Squeak Carnwath's fabricated artwork and installation at the San Francisco International Airport.

Moved: Stermer/Gatti

Motion: Motion to approve Lewis deSoto's white bronze medallions as fabricated and delivery to the Airport General Contractor for installation at the airport.

Moved: Stermer/Gatti

Reporting on James Carpenter's artwork installation for the airport, Ms. Pontious indicated that the structural frames had been installed, that she felt the Commission's insistence on certain installation details had proved to be beneficial, and that the artist's work was progressing nicely.

Ms. Manton further reported that she had traveled to New York to inspect the glass fabrication component of this work being executed there. She described the precise, professional efforts of the fabricators, adding that she was impressed with the thoroughness of their work, including customized shipping crates, extra glass plates to replace any damaged or broken elements, and a 20-year Dow Corning guarantee.

Motion: Motion to approve Birdair Inc.'s installation of James Carpenter's structural frames for his work *Sculptural Light Reflectors* at the airport.

Moved: Stermer/Gatti

Ms. Manton concluded the Airport discussion by reporting that she had also been to visit the studio of Ik Joong Kang to inspect content progress on his work for the airport entitled *Gateway*, which will include a large number of individual images applied to stretched canvas. She explained that due to the artist's stream of consciousness approach to his work, and the materials he chooses to use including needlepoint and ink, staff felt it was necessary to review these aspects for longevity and appropriateness. A painting conservator consulting on the project had further suggested asking the artist for a few additional canvases, should any need replacing at a future date. She assured the Commissioners that, aside from a few minor details, the project was progressing nicely.



*The agenda was rearranged at this point to accommodate artists in attendance to make presentations. Items were reviewed in the order listed here.*

#### **V. Precita Park Memorial Project**

Kristen Zarembo provided a brief introduction for a proposed memorial project to honor the lives of two teenagers shot and killed in Precita Park almost two years ago. She explained that the project is a joint collaboration by Precita Eyes Mural Arts, Peaceful Streets and Precita Valley Neighbors, with the aid of the Recreation and Park Department. Ms. Zarembo reported that the project will include a memorial bench made of melted guns by John Ricker of Peaceful Streets as well as a tile walkway decorated by community residents under the guidance of Susan Cervantes of Precita Eyes Mural Arts, and will ultimately be made a gift to the Recreation and Park Department. The Arts Commission had agreed to review the project for aesthetic considerations. She reported that curatorial staff had given a positive endorsement of the artist-initiated tile walkway, and that the Civic Design Committee had given 'Phase One' approval of the bench and installation plans, but that final approval of the project's design was being reserved until final drawings could be submitted.

Susan Cervantes provided a brief overview of her project and displayed sample tiles. In response to questions from Tonia Macneil and Debra Lehane regarding materials to be used for the project, Ms. Cervantes explained that she had done extensive testing of the tiles to determine the appropriate finish for safety and durability, thus arriving at the matte finish and color of the tiles which will be provided by Heath Ceramics. She further indicated that while the color on the tiles would not rub off, she anticipated that they would develop an attractive patina with time.

John Ricker presented the proposal for the memorial bench and explained the process used to convert melted guns into a cast iron bench. He explained that cast iron was determined to be the best material for the bench, as it would withstand the most abuse from the elements and potential vandalism, and that it would be painted with the standard green paint finish and anchored with rebar mounts, per Recreation and Park's specifications.

Debra Lehane recommended using stainless steel pins rather than the standard Recreation and Park's rebar anchoring system to avoid corrosion and ensure longevity.

Motion: Motion to approve the proposed artist-initiated, painted tile walkway design by Susan Cervantes, and to support efforts to establish a Precita Park Memorial by Precita Eyes Mural Arts, Peaceful Streets and Precita Valley Neighbors, contingent on approval by the Recreation and Parks Department and the Civic Design Committee of the Arts Commission.

Moved: Gatti/Stermer

#### **VI. North Beach Pool**

Nina Dunbar reported on the panel's recommendations to select an artist for the North Beach Pool Public Art Project. She reported that the panel had selected artist Vicki Saulls, a North Beach resident and new artist applicant to the Public Art Program, and presented the artist's proposal board for the project. Ms. Dunbar explained that, as the façade of the building would not change, the project architects had requested a proposal that would consider art treatments for the entrance to the pool as well as the interior lobby. The three artist finalists, who included Jaap Bongers and Scott Donahue in addition to Ms. Saulls, had met with the architects, Recreation and Park representatives, pool staff and community members before submitting proposals. Ms. Saulls, who has extensive exhibit design experience, proposes to make plaster cast molds of swimmer's faces, selected from the pool's users, to be mounted in an undulating pattern along the interior lobby wall, echoing a wave pattern. The sculptures and walls would be painted a vivid blue. On the exterior of the building she proposes to install an additional three facial molds of a similar style, but cast in aluminum; to repaint the exterior tiles in a lighter shade of blue to

reflect the surrounding area light; and to replace the existing wooden louvers on the windows facing the street with custom-designed, galvanized steel louvers designed to represent a water motif.

Ms. Dunbar concluded by stating that the panel had expressed some concern with the concept for the exterior art treatment, and had asked Ms. Saulls to reconsider that aspect of her proposal, which she has agreed to do. She added that the proposals had been displayed in the North Beach Public Library, located around the corner from the pool, for ten days and received much positive comment.

Jill Manton further added that efforts had been made to reach out to the community prior to the artist selection process as well.

The Commissioners all commented that they felt the proposal was very creative and gave solid approval for the project.

Motion: Motion to approve the panel's recommendations and to authorize the Director of Cultural Affairs to enter into contract with the selected artist Vicki Saulls for final design, fabrication and installation of an artwork for North Beach Pool for an amount not to exceed \$29,000.

Moved: Stermer/Gatti

## **VII. Mental Health Rehabilitation Facility**

Susan Pontious reported that artist Johanna Poethig had been working with the staff and residents of the Mental Health Rehabilitation Facility to develop a mural design for the hospital. Ms. Poethig and Ms. Sherrie Schwartz, a staff member at the facility, were in attendance to make a presentation of their progress to date.

Ms. Poethig explained how she had made a presentation to the staff and residents of the hospital, providing a questionnaire to engage and involve the residents and held workshops to develop her design. Keeping in mind the skill levels and various interests of the residents as well as the mission of the organization, she developed a design representing various aspects of the residents' personal experiences and goals, to be translated into a tile mosaic mounted on a 8' x 30' wall. Finally, Ms. Poethig concluded by stating that she anticipated commencing the project in June; reaching completion in August of 1999.

Motion: Motion to approve the mural design by Johanna Poethig and the Mental Health Rehabilitation Facility residents.

Moved: Stermer/Gatti

## **VIII. Union Square**

Nina Dunbar and Jill Manton reported on the results of the most recent Union Square Public Art Project panel meeting. Ms. Dunbar explained to the Commissioners that a single artist finalist had not been chosen, but that two of the three semi-finalist (teams) had been asked to submit an additional proposal board. She further explained that each of the three artist semi-finalists (teams)- Kristin Jones and Andrew Ginzler, Bill and Mary Buchen with Ken Smith, and Ron Fischer, all of whom reside in New York City- had been provided with a \$1,000 honorarium and flown out to San Francisco to meet with the design team and the community, and to view the site; that in exchange for this \$1,000 honorarium, each team was asked to submit a concept proposal including materials, locations, budget and one 36" x 48" proposal board; and that the staff had encouraged the artists to be very specific in their proposals, but that each team had interpreted the requirements differently, resulting in the panel's inability to choose a single, winning proposal.

Ms. Dunbar explained in detail how each of the artist-teams had presented their proposals, and outlined the panel's general concerns surrounding each proposal. To begin, the Buchen/Smith proposal was eliminated from further consideration as being too dominating, and over-budget. Furthermore, the panel determined that while the Ginzler/Jones' proposal to modify the pre-existing Dewey Monument was provocative and intriguing, they agreed with Collections Manager Debra Lehane's conclusion that this



proposal was not in keeping with the Commission's goals of protecting and preserving the city's monuments. Ms. Dunbar commented that the artist team had not run this particular concept by her prior to submitting their proposal, thus creating this dilemma. Finally, she presented the proposal of Ron Fischer, explaining that the panel had liked his stylistic approach to designing four lighting elements in the square, but felt the proposal board did not present a substantive visual direction which they could confidently support. Thus the panel had determined to offer an additional honorarium of \$1,000 to each of the two remaining finalist teams to resubmit proposals (for Ginzel/Jones, a new proposal; for Mr. Fischer, a more detailed explanation with drawings for his concept). She concluded by reporting that Mr. Fischer, Ms. Ginzel and Mr. Jones had asked that the Commission reconsider the second proposal honorarium amount, indicating that they felt they were not being compensated sufficiently for the work that was being asked of them. The artists did not propose a new amount for the Commissioners to consider.

A discussion regarding various issues surrounding the selection process and this competition in particular ensued. Ms. Manton added that one question was whether artists in future competitions should be given more instruction to avoid alteration of existing monuments. She also clarified that this competition had been an invitational, not an open competition, to a short list of 25 artists, and that the Arts Commission had paid to bring the artists across the country to view the site.

The Commissioners and staff considered whether artists should be encouraged to pursue concepts which may already be in jeopardy of rejection; whether the Commissioners should support the panel's decision or override it with a new suggestion such as a new, short-list competition; etc.

Ms. Dunbar reminded the Commissioners that the panel was composed of esteemed arts professionals from local museums as well as representatives from Union Square establishments; that they were aware that they still may not receive a proposal they could support; but that they had responded positively to both the Fischer and the Ginzel/Jones proposals, and thus had chosen to follow this particular line of reasoning to request additional information from the artists. Ultimately, the Commissioners chose not to raise the honoraria, as requested by the artists, but to support the panel's decision and to approve the following motions.

Motion: Motion to approve the panel's recommendation to commission artist R.M. Fischer to provide additional visual and budgetary information for his Union Square artwork proposal and to authorize payment of a \$1,000 honorarium for this work.

Moved: Stermer/Gatti

Motion: Motion to approve the panel's recommendation to commission the artist team of Kristin Jones and Andrew Ginzel to develop a second proposal for Union Square and to authorize payment of a \$1,000 honorarium for this work.

Moved: Stermer/Gatti

#### **IX. Bill Viola Temporary Installation**

Jill Manton reported that the Arts Commission had identified a site for the temporary installation of Bill Viola's work, entitled *Threshold*, in the lobby at One Market. She further reported that she had been working with Mary Ceruti, previously of Capp Street Project, to identify a site and to investigate fire and building code requirements related to installation. She explained that construction and installation would begin over the July 4th weekend, that they were scheduling meetings with the various unions and building staff, that she was approaching the One Market Restaurant to host a reception, and reminded the commissioners that this project would be funded privately. Finally, Ms. Manton added that she is still seeking a site for another Viola work, *Triptych*, potentially at Pier 9, but that it had been very difficult to locate a site for this exceptional but very large installation piece, and the project would probably be limited to *Threshold*.



**X. New Business**

Tonia Macneil announced that she would soon be organizing the selection panel for the Fillmore Jazz District Parking Garage Public Art Project, meeting in the 3<sup>rd</sup> week of June and as well as the 3<sup>rd</sup> week of July, and asked the Commissioners to consider serving on the panel. Commissioner Stermer offered to serve if Commissioner Roth, as the newest member of the Visual Arts Committee, was not available.

**XI. Old Business**

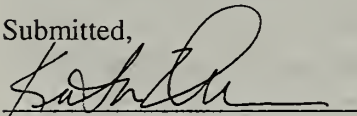
Jill Manton and Susan Pontious reported that they would be travelling to the Americans for the Arts Annual Conference in Atlanta, GA in the first week of June, and that Ms. Pontious would be presenting the Airport projects with artist Vito Acconci. Ms. Manton commented that the airport projects represented a great example of a Master Plan approach to a Public Art Project, orchestrating the selection, design, fabrication and installation of over 15 projects: on time and on budget, with additional funds still available. She reported that by the end of the summer, all the gateroom projects would be installed, and that artists such as Rigo '99 and Larry Sultan were currently working on their respective projects.

A discussion ensued concerning the positive, public relations opportunities which might be derived from this work, ranging from an "Evening Magazine" television feature to a series of posters for the Decaux Kiosks. There was further agreement that a new, updated brochure, perhaps with changing, evolving inserts, should be designed for the airport.

**XII. Adjournment**

As there was no further business, the meeting was adjourned at 5:10 p.m.

Submitted,



Kristen Zarembo  
Public Art Program Asst.

Approved by,

Rich Newirth *kz*  
Richard Newirth  
Director of Cultural Affairs



# SAN FRANCISCO ARTS COMMISSION

## AGENDA VISUAL ARTS COMMITTEE SPECIAL MEETING

Monday, July 12 1999

2:30 p.m.

25 Van Ness Avenue, Suite 70

RICHARD NEWIRTH  
DIRECTOR OF CULTURAL AFFAIRS

10.95

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Special

### PROGRAMS

2 CIVIC DESIGN REVIEW  
COMMUNITY ARTS  
& EDUCATION  
PERFORMING ARTS  
PUBLIC ART

CULTURAL EQUITY GRANTS  
SUITE 60

CIVIC ART COLLECTION  
STREET ARTISTS LICENSES  
SUITE 70

ART COMMISSION GALLERY  
401 VAN NESS AVENUE  
415.554.6080

URL: [THECITY.SFSU.EDU/SFAC/](http://THECITY.SFSU.EDU/SFAC/)  
MAIL: [SFAC@THECITY.SFSU.EDU](mailto:SFAC@THECITY.SFSU.EDU)

Notice: Requests to testify are accepted by completing one of the public testimony cards, which are available at all hearings, and submitting it to the Committee Secretary before the item on which the individual wishes to speak comes up for consideration. The Presiding Officer will call for public testimony on agenda items either at the beginning of the meeting or prior to the vote on particular items.

### I. Islais Creek

*Nina Dunbar*

Presentation and request for approval of artwork conceptual design by Nobuho Nagasawa and Jeffrey Brown:

#### Motion:

Motion to approve artwork conceptual design by Nobuho Nagasawa and Jeffrey Brown for MUNI's new maintenance facility at Islais Creek.

### II. Other Business

### III. Adjournment

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# SAN FRANCISCO ARTS COMMISSION

## MINUTES SPECIAL VISUAL ARTS COMMITTEE Monday, July 12 1999 2:30 p.m.

25 Van Ness Avenue, Suite 70

RICHARD NEWIRTH  
DIRECTOR OF CULTURAL AFFAIRS

### Commissioners Present:

Ralph Guggenheim, Chair  
Stanlee Gatti  
Dugald Stermer  
Denise Roth  
Absent:  
Dede Wilsey

### Staff Present:

Richard Newirth, Director  
Nina Dunbar  
Nancy Gonchar  
Rupert Jenkins  
Judy Moran  
Debra Lehane  
Jill Manton  
Susan Pontious  
Kristen Zaremba  
Absent:  
Tonia Macneil

DOCUMENTS DEPT.

SEP 13 1999

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### PROGRAMS

CIVIC DESIGN REVIEW  
COMMUNITY ARTS  
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Note: All votes are unanimous unless recorded otherwise.

The meeting was called to order at 2:35 p.m.

### I. Islais Creek Public Art Project

Nina Dunbar introduced Nobuho Nagasawa, the artist selected to design artwork for the MUNI Maintenance Facility at Islais Creek; Jeffrey Brown, the landscape architect selected to work with Ms. Nagasawa; John Funghi, the MUNI Liaison who has recently assumed responsibility for this project from Ben Leung; and Kerstin Fraser Magary, MUNI Senior Project Manager.

Ms. Dunbar presented the commissioners with some background information on the project. The Islais Creek site identified for the project covers 5.3 acres near the intersection of Highway 280 and Cesar Chavez Street, beginning at Indiana Street, and is surrounded by a 100-foot-wide waterfront band which falls under the jurisdiction of the Bay Conservation Development Commission (BCDC), and which BCDC intends to develop into a public amenity. Ms. Dunbar characterized the site as an area in transition. She further reported that the Friends of Islais Creek had indicated that they envisioned this industrial site and the other areas around the creek as a gathering place with boat races and increased public access to the San Francisco Bay. The art budget for the project would be approximately \$300,000, augmented by an additional \$300,000 from MUNI for landscaping and enhancements.

Ms. Dunbar also explained that a large Copra Crane which dominates the site prompted community discussions to preserve and commemorate its industrial past. Inspired by this dominant fixture and the Liberty Ships that frequented the San Francisco Bay, the artist designed a canopy structure based on a to-scale foot-print of the Jeremiah O'Brian, bisected, measuring 440 feet long, 35 feet wide. The entire structure would reach 50 feet to the top of the mast, and the canopy structure would rest 20 feet above ground.

Ms. Dunbar further elaborated that the artist referred to the sculpture as an "industrial memory;" an abstract design representing the fragmented outline of the ship. The structure would be fabricated out of galvanized steel pipe and cables, and possibly finished with Rustoleum paint. Ms. Dunbar explained that the artist had originally proposed to use Core-ten steel, but that the material posed potential conservation problems for a permanent outdoor sculpture such as this. As proposed by the artist, the site would also include a re-sited



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freestanding bell and shipping cleats to be used as seating. The walkways would be composed of asphalt treated with a chip seal and ground glass to create a texture surface, with large text messages set into the metaphorical ship 'deck.' Messages would be derived from interviews with shipping industry union members and dockworkers.

Landscape architect Jeffrey Brown proposed treating the surrounding sea walls with native plants which would become progressively more rustic as the path stretched from Highway 280 to the pilings by the bay's edge, possibly extending out to meet the Bay Trail for bicyclists.

Ms. Dunbar concluded her presentation by explaining that this special Visual Arts Committee meeting had been convened to present the artist's proposal for Commissioner input and approval prior to meeting with BCDC. She also commented that BCDC's concerns generally focused on the landscaping and public access to the site.

In response to a question from Commissioner Stermer, Commissioner Gatti reported that Civic Design had reviewed the project, and that he found the project to be conceptually exciting. Commissioner Gatti expressed concern regarding the maintenance of walkways in such a potentially heavily trafficked area. Mr. Brown replied that the proposed material is popular for use in state parks and actually composed of rock dust mixed with cement.

Jill Manton reported that another landscape consultant might be hired by MUNI to carry the project forward, as Mr. Brown had been hired to develop only a conceptual design. Ms. Dunbar added that no changes would be made to any of the designs by future landscape consultants or staff without the artist's approval and oversight.

Commissioner Gatti added that any proposed changes should come to the Arts Commission for review as well. He stated that he felt the \$300,000, augmented by the \$300,000 from MUNI for landscaping, was an ambitious budget for the project proposed, and asked what precautions were being taken should changes occur due to financial concerns. Ms. Dunbar replied that she and the artist had worked very diligently to obtain accurate price quotes prior to presenting the project to the Commission.

Commissioner Stermer commented that he liked the project very much, and that he particularly liked the topography and the concept of short quotes from those who had worked at the site. In response to his question regarding the actual lettering, Ms. Nagasawa replied that the letters would be fabricated with a local concrete fabricator and poured into the asphalt, as an alternative to the traditional bronze plaque method of placing quotes.

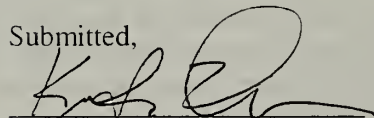
Motion: Motion to approve artwork conceptual design by Nobuho Nagasawa and Jeffrey Brown for MUNI's new maintenance facility at Islais Creek.

Moved: Stermer/Roth

## II. Adjournment

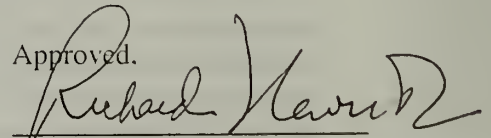
As there was no further business, the meeting was adjourned at 3:45 p.m.

Submitted,



Kristen Zarembo  
Public Art Program Asst.

Approved,



Richard Newirth  
Director of Cultural Affairs





## SAN FRANCISCO ARTS COMMISSION

DOCUMENTS DEPT.

**AGENDA**  
**VISUAL ARTS COMMITTEE**  
**Wednesday, July 21, 1999**  
**3:00 p.m.**  
**25 Van Ness Avenue, Suite 70**

JUL 20 1999

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RICHARD NEWIRTH  
 DIRECTOR OF CULTURAL AFFAIRS

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**I. Consent Calendar**

- A. Motion to approve payment to Sigurdu Mattiasson in the amount of \$668 for video documentation of the San Francisco International Airport artwork.
- B. Motion to authorize payment of up to \$1,500 to Cesar Color, Inc. for fabrication of samples for the proposed artwork for Metro East Light Rail Maintenance and Operation Facility by the Artist Team of Nobuho Nagasawa and Anita Margrill.
- C. Motion to authorize the Director of Cultural Affairs to enter into a contract with the Artist Team of Ken Smith, Bill and Mary Buchen, and Chris Andrews for Final Design and Construction Documents for the Third Street Light Rail Line Projection the amount of \$18,000 for Artist Design Fees, up to \$10,000 for reimbursable design expenses and up to \$12,000 for travel expenses.
- D. Motion to authorize the Director of Cultural Affairs to enter into a contract with the Artist Team of Horace Washington, Frederick Hayes and JoeSam for Final Design and Construction Documents for the Third Street Light Rail Line Project in the amount of \$15,000 for Artist Design Fees, up to \$10,000 for reimbursable design expenses and up to \$1,000 for travel expenses.
- E. Motion to authorize the Director of Cultural Affairs to enter into a contract with the Artist Team of Nobuho Nagasawa and Anita Margrill for Final Design and Construction Documents for the Third Street Light Rail Line Project in the amount of \$13,000 for Artist Design Fees, up to \$10,000 for reimbursable design expenses and up to \$5,000 for travel expenses.



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- F. Motion to authorize payment of up to \$3,000 to (sign graphic company to be announced at meeting), Inc., for design and fabrication of ADA-appropriate plaques and signage for Chinatown Park artworks.
  - G. Motion to authorize final payment of \$19,064 to Mike Mandel and Larry Sultan for completion of all work on contract #CT288PUB1318 for Final Design, Fabrication, Transportation, and Installation of tile artwork for the San Francisco International Airport.
  - H. Motion to accept the tile artwork by Mike Mandel and Larry Sultan, dated 1999, 19.5 feet high and 32 feet wide, located at the San Francisco International Airport, into the Civic Art Collection of the City and County of San Francisco.
  - I. Motion to approve six designs by Margaret Kilgallen for a Market Street Art in Transit Program Kiosk Poster Series to be installed from July 29 to October 28, 1999.
  - J. Motion to transfer \$25,345 to World Arts West for the Arts Management Fellowship Program.
  - K. Motion to authorize the Director of Cultural Affairs to enter into an agreement with Patricia Johanson in the amount of \$10,000 for ongoing design and consultation relative to Phase II of the implementation for her *Endangered Garden* project at the Sunnydale Pump Station.
- II. Music Concourse / Organ Pavilion at Justin Herman Plaza**  
*Jim Haas and colleagues*  
Presentation for proposed Organ Pavilion at Justin Herman Plaza.
- Motion: Possible motion by committee to be determined at meeting.
- III. Peaceful Streets Bicycle Racks Project**  
*John Ricker*  
Presentation of two proposed designs for bicycle racks by Peaceful Streets, based on designs made by youth at the Boys and Girls Clubs of San Francisco. to be installed in various locations throughout San Francisco.
- Motion: Motion to approve two proposed designs for bicycle racks by Peaceful Streets, based on designs made by youth at the Boys and Girls Clubs of San Francisco, to be installed in various locations throughout San Francisco.

**IV. Gallery**

*Rupert Jenkins*

Report on proposed City Site upgrade and renovation.

Motion: Motion to approve artists for *Fear* exhibition, proposed for September-October, 1999.

Motion: Motion to approve artists for *Nightfall* exhibition, proposed for November-December 1999.

**V. Collections**

*Debra Lehane*

Progress report on Lotta's Fountain.

Motion: Motion to approve text and plaque for Lotta's Fountain.

**VI. Airport**

*Susan Pontious*

Review of mock-up of a section of Vito Acconci's sculpture for the Airport.

Motion: Motion to approve the proposed materials and the construction method for Vito Acconci's sculpture for the San Francisco International Airport.

Motion: Motion to approve an increase to Ann Preston's fabrication contract by \$6,680 to provide for fabrication and installation of the alternate suspension system for her dome installation required by the Airport's structural engineer.

**VII. Third Street Light Rail**

*Judy Moran and Jill Manton*

Presentation of final conceptual Third Street Light Rail art enrichment designs.

Motion: Motion to approve the final conceptual designs for artworks for the Mission Bay/Potrero Hill/Central Waterfront section of the Third Street Light Rail Project by the Artist Team of Ken Smith, Ben and Mary Buchen, and Chris Andrews.

Motion: Motion to authorize final payment of \$6,500 to the Artist Team of Ken Smith, Ben and Mary Buchen, and Chris Andrews for completion of all work on contract #CT289PUB4302 for Design of Artwork for the Third Street Light Rail Line.

Motion: Motion to approve the final conceptual designs for artworks for the Bayview Hunters Point neighborhood of the Third Street Light Rail Project by the Artist Team of Horace Washington, Frederick Hayes, and JoeSam.

Motion: Motion to authorize final payment of \$2,000 to the Artist Team of Horace Washington, Frederick Hayes, and JoeSam for completion of all work on contract #CT289PUB4304 for Design of Artwork for the Third Street Light Rail Line.

Motion: Motion to approve the final conceptual designs for artworks for the Visitacion Valley/Little Hollywood neighborhood of the Third Street Light Rail Project by the Artist Team of Nobuho Nagasawa and Anita Margrill.

Motion: Motion to authorize final payment of \$3,000 to the Artist Team of Nobuho Nagasawa and Anita Margrill for completion of all work on contract #CT289PUB4305 for Design of Artwork for the Third Street Light Rail Line.

**VIII. North Beach Pool**

*Nina Dunbar*

Presentation of revised exterior sculpture designs by Vicki Saulls for the North Beach Pool Public Art Project.

Motion: Motion to approve revised exterior sculpture designs by Vicki Saulls for the North Beach Pool Public Art Project.

**IX. Moccasin Communication and Control Center / New Art Enrichment**

*Nina Dunbar*

Presentation and discussion of possible approaches for project development at the Moccasin Communication and Control Center.

Motion: Possible motion by committee to be determined at meeting.

**X. Central Freeway / New Art Enrichment**

*Jill Manton*

Presentation of proposed project development.

Motion: Motion to authorize staff to proceed with project development for the Central Freeway as proposed.

**XI. Fillmore Jazz District Parking Garage**

*Jill Manton*

Progress report and designation of an Arts Commission Liaison.

Motion: Motion to designate Arts Commission Liaison for the Fillmore Jazz District Parking Garage, to be determined at meeting.

**XII. New Business**

**XIII. Old Business**

**XVI. Adjournment**



## ACCESSIBILITY INFORMATION

*\*Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market,  
one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our accessibility hotline at (415) 554-8925 to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Liz Lerma in the Community Arts and Education Program at (415) 252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact the Sunshine Ordinance Task Force at 554-4851.

Attention: Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance [SF Admin Code 16.520 - 16.534] to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 1390 Market Street #701, San Francisco, CA 94102, telephone (415) 554-9510, fax (415) 703-0121 and web site <http://www.ci.sf.ca.us/ethics/>.





# SAN FRANCISCO ARTS COMMISSION

**MINUTES**  
**VISUAL ARTS COMMITTEE**  
 Wednesday, July 21, 1999  
 3:00 p.m.  
 25 Van Ness Avenue, Suite 70

DOCUMENTS DEPT.

AUG 04 1999

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RICHARD NEWIRTH  
DIRECTOR OF CULTURAL AFFAIRS

## Commissioners Present:

Stanlee Gatti  
 Dugald Stermer  
 Denise Roth

## Absent:

Ralph Guggenheim  
 Dede Wilsey

## Staff Present:

Richard Newirth, Director  
 Regina Almaguer  
 Nina Dunbar  
 Nancy Gonchar  
 Rupert Jenkins  
 Debra Lehane  
 Jill Manton

Judy Moran  
 Susan Pontious  
 Kristen Zaremba

Absent:  
 Tonia Macneil

## PROGRAMS

CIVIC DESIGN REVIEW  
 COMMUNITY ARTS  
 & EDUCATION  
 PERFORMING ARTS  
 PUBLIC ART

CULTURAL EQUITY GRANTS  
 SUITE 60

CIVIC ART COLLECTION  
 STREET ARTISTS LICENSES  
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Note: All votes are unanimous unless recorded otherwise.

The meeting was called to order at 3:15 p.m.

## I. Consent Calendar

Motion: Motion to approve the following consent calendar items.

Moved: Roth/Stermer

- A. Motion to approve payment to Sigurdu Mattiasson in the amount of \$668 for video documentation of the San Francisco International Airport artwork.
- B. Motion to authorize payment of up to \$1,500 to Cesar Color, Inc. for fabrication of samples for the proposed artwork for Metro East Light Rail Maintenance and Operation Facility by the Artist Team of Nobuho Nagasawa and Anita Margrill.
- C. Motion to authorize the Director of Cultural Affairs to enter into a contract with the Artist Team of Ken Smith, Bill and Mary Buchen, and Chris Andrews for Final Design and Construction Documents for the Third Street Light Rail Line Projection the amount of \$18,000 for Artist Design Fees, up to \$10,000 for reimbursable design expenses and up to \$12,000 for travel expenses.
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- E. Motion to authorize the Director of Cultural Affairs to enter into a contract with the Artist Team of Nobuho Nagasawa and Anita Margrill for Final Design and Construction Documents for the Third Street Light Rail Line Project in the amount of \$13,000 for Artist Design Fees, up to \$10,000 for reimbursable design expenses and up to \$5,000 for travel expenses.



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SAN FRANCISCO



- F. Motion to authorize payment of up to \$3,000 to Acro Graphics Inc., for design and fabrication of ADA-appropriate plaques and signage for Chinatown Park artworks.
- G. Motion to authorize final payment of \$19,064 to Mike Mandel and Larry Sultan for completion of all work on contract #CT288PUB1318 for Final Design, Fabrication, Transportation, and Installation of tile artwork for the San Francisco International Airport.
- H. Motion to accept the tile artwork by Mike Mandel and Larry Sultan, dated 1999, 19.5 feet high and 32 feet wide, located at the San Francisco International Airport, into the Civic Art Collection of the City and County of San Francisco.
- I. Motion to approve six designs by Margaret Kilgallen for a Market Street Art in Transit Program Kiosk Poster Series to be installed from July 29 to October 28, 1999.
- J. Motion to transfer \$25,345 to World Arts West for the Arts Management Fellowship Program.
- K. Motion to authorize the Director of Cultural Affairs to enter into an agreement with Patricia Johanson in the amount of \$10,000 for ongoing design and consultation relative to Phase II of the implementation for her *Endangered Garden* project at the Sunnysdale Pump Station.

## II. Music Concourse / Organ Pavilion at Justin Herman Plaza

Jim Haas presented a proposal to create a music concourse, including the historic 1915 Pan Pacific Exposition Organ, on the southern portion of Justin Herman Plaza along the Mid-Embarcadero. Mr. Haas stated that a fund-raising campaign had commenced, and estimated the cost for construction of the Concourse and Pavilion, as well as installation of the organ, at \$3.5 million. Mr. Haas further stated that a petition had been submitted to the city in May suggesting that the approximately \$500,000 in uncommitted Mid-Embarcadero art enrichment funds be used for this project.

Mr. Haas then introduced John Herton, a professional organist at the Fine Arts Museum's Legion of Honor, who testified to the merits of bringing the historic organ to a public site, providing live, free musical entertainment and a multi-purpose music concourse.

Mr. Haas also reported that the proposed concourse and organ installation is supported by SPUR (San Francisco Planning and Urban Renewal), San Francisco Beautiful and the Market Street Association, and that the cost for installation of the organ alone was estimated at \$500,000.

Commissioner Gatti asked for clarification as to why Mr. Haas was bringing this proposal before the Visual Arts Committee.

Mr. Haas indicated that the Transportation Authority, which oversees the expenditure of funds for development of the specified site, had instructed Mr. Haas to seek approval from the Arts Commission for the project and for the expenditure of art enrichment funds for the Mid-Embarcadero on the organ's installation.

Commissioner Stermer stated that his understanding was that the Arts Commission currently does not have the authority to approve expenditure of the funds in question.

Director Rich Newirth clarified that the funds in question represent an unusual circumstance, one in which the Board of Supervisors, sitting as the Transportation Authority, determined to reserve the funds, rather than authorizing their release directly to the Arts Commission, until artists' proposals had been submitted and approved. He also indicated that the Full Commission has made no clear decision as to how to proceed with the art commissioning process for this site in the aftermath of the rejected Buster Simpson proposal.

A discussion ensued regarding the appropriate use of the funds, why Mr. Haas and the Transportation Authority were requesting the use of these particular funds, and whether the Visual

Arts Committee and the Full Commission supported the Music Concourse and Organ Pavilion, irrespective of the request for financial support.

Commissioner Roth also questioned why the requested amount of support was for \$500,000 when the amount indicated on the proposal budget was \$1,000,000.

Commissioner Gatti stated that he thought the Music Concourse /Organ Pavilion was a great concept and addition to the area, but that Public Art funds are extremely limited, and that the Full Commission had not made any policy decisions regarding the specified funds. He continued by stating that while the demise of Buster Simpson's proposal had initially brought disappointment, he now felt that the Arts Commission should pursue the commissioning of an alternative project. Thus, a Full Commission discussion would have to take place prior to endorsing the Organ Pavilion proposal at hand.

Commissioner Stermer indicated that he felt it would be irresponsible as a Commissioner to abdicate use of the funds for something other than a newly commissioned art project. He emphasized that he hoped the Organ Pavilion proposal would be implemented.

Mr. Newirth again emphasized that the reservation of the funds by the Transportation Authority was an unusual circumstance, but that even when the Arts Commission receives art enrichment funds, they are required to follow the competition process as stipulated by city ordinance and Arts Commission guidelines..

Commissioner Stermer asked if the Transportation Authority could legally approve the release of the funds without Arts Commission approval. Commissioners and staff discussed the source of funds for this type of project, and Mr. Haas indicated that a private entity would be established to raise a maintenance endowment.

Further discussion regarding the Full Commission's need to establish a policy statement with regard to the site ensued. Mr. Haas requested that the Commission continue to keep the Organ Pavilion in mind.

Commission Stermer agreed that it would be premature to relinquish funds mandated for new commissions simply because one proposal had not succeeded.

Public Art Program Director Jill Manton supported the Commissioners' and Mr. Newirth's statements, indicating that she had received calls from the general public and artists requesting information on how the funds would be used. She stated her belief that there should be a public process that dealt with the use of the art enrichment funds, if they were to be used in a manner different from that intended by the art enrichment ordinance.

Mr. Newirth concluded the discussion by stating that he had also received numerous inquiries asking how funds would be used, thus indicating that there was still potential for a new artwork to be commissioned for the site, and that the Visual Arts Committee would not be able to make a motion on the issue prior to further discussion at the Full Commission level.

Before proceeding to the next agenda item Ms. Manton introduced the Commissioners and staff to Regina Almaguer, former director of the Public Art Program in Oakland. Project Manager for the Bill Viola installation of *Threshold* at One Market Plaza. and previous San Francisco Arts Commission staff member in charge of the Airport and Moscone Public Art Projects. Ms. Manton indicated that Ms. Almaguer would be filling in for Tonia Macneil as a project manager for miscellaneous projects.

### **III. Peaceful Streets Bicycle Racks Project**

John Ricker of Peaceful Street presented a pilot project for three bicycle rack designs, by the Boys and Girls Clubs of San Francisco, to be made of melted-down guns and installed in front of City Hall, the Hall of Justice and various participating Boys and Girls Clubs throughout San Francisco. Mr. Ricker indicated that the Department of Parking and Traffic (DPT) had approved the proposed designs and locations, and that the racks were designed to ADA specifications, and that each rack would include a small informational plaque by the Rotary Club. Of the three designs, which included an abstract circular



motif as well as two figurative designs-of a dolphin and of a young girl- Mr. Ricker explained that the Arts Commission's curatorial staff had approved the abstract and dolphin designs, but that the Rotary Club had preferred the design of the young girl to the dolphin. Mr. Ricker concluded by suggesting that he would feel comfortable moving forward with approval for the abstract design, to be installed in the locations in front of City Hall, etc., and proposed to work curatorial staff on revised designs for the others.

Commissioner Stermer asked if other organizations would be able to order racks for placement in front of their establishments.

Mr. Ricker indicated that any organization would be able to order racks, as the molds would be permanent and re-usable, and added that a Boys and Girls Club in Oakland had ordered racks with the financial assistance of Clorox.

Motion: Motion to approve an abstract design for bicycle racks by Peaceful Streets, based on designs made by youth at the Boys and Girls Clubs of San Francisco, to be installed in various locations throughout San Francisco, and to give preliminary approval for two additional designs -of a Dolphin and a Young Girl- after revisions based on future consultations with Curatorial staff.

Moved: Stermer/Roth

#### IV. Gallery

Deputy Director Nancy Gonchar reported that she and Gallery Director Rupert Jenkins were looking into possible ways to improve the 165 Grove Street Exploration: City Site location, which is becoming increasingly difficult to maintain. Ms. Gonchar indicated that staff was considering a sculpture garden with walkways and possibly lunchtime performances that might encourage public interaction with the site.

Commissioner Gatti questioned the costs for such a project, and discussed safety issues. Mr. Jenkins stated that staff intended to approach the project in stages: adding topsoil, water features, landscaping, perhaps a stage for performances, over a period of time. Commissioner Gatti commented that he thought it was a good idea.

In conclusion, Ms. Gonchar reported that Civic Design and Public Art Program Assistant Susan Gray had already contacted Rec. & Park regarding donations of sand for the project, and that Catherine Sneed of the Garden Project at the San Bruno Jail was interested in participating.

Rupert Jenkins reported that the Art Commission Gallery would be presenting three exhibitions beginning in August and running through December. The first exhibition, scheduled for August - September, would include the work of Larry Aleshire, a local painter, and J.D. (June) Beltran, a video-installation artist.

Mr. Jenkins then presented a proposal for a group show entitled *Nightfall*. The exhibition, to be curated by Mr. Jenkins, would explore the themes of departure, beauty, and longing, and include video photography and sound installations as well as two-dimensional work. Exhibiting artists would include Richard Misrach, Christopher Geron, Mary Tsiongas, Ian Pollock, Janet Silk and Michael Light. Finally, Mr. Jenkins presented a third proposal for an exhibit provisionally entitled *Fear*, curated by Mr. Jenkins and Paula Levine. This group show (over twenty artists) will include visual, sound, film and video art to explore notions of fear and anxiety in contemporary society. Mr. Jenkins informed the Commissioners that he had included work from outside the Bay Area in this show, indicating that he had received a number of inquiries through the Internet. He expressed his hope that it would be acceptable to include artists from other regions from time to time in exhibitions when their work is particularly appropriate. He also offered to lend videotapes of some of the artist's work to the Commissioners for review at a later date.

In response to a question from Mr. Newirth, Mr. Jenkins stated that he had received approximately 180 applications overall.



Motion: Motion to approve the proposed August-September exhibition at the Arts Commission Gallery, including work by Larry Aleshire and J.D. (June) Beltran.

Moved: Roth/Stermer

Motion: Motion to approve artists for *Fear*, a group exhibition, proposed for September-October, 1999.

Moved: Roth/Stermer

Motion: Motion to approve artists for *Nightfall*, a group exhibition, proposed for November-December 1999.

Moved: Roth/Stermer

## **V. Collections**

Collections Program Director Debra Lehane reported on the progress of the Lotta's Fountain restoration project. Ms. Lehane indicated that she had visited Rocket Science and was happy to report that the re-assembly of the fountain had begun. The concrete plinth has been poured and the site is being prepared for the return of the fountain in August. September 9<sup>th</sup> has been set for the rededication of the monument. Ms. Lehane further reported that she had been working with Commissioner Stermer on the text and design for the commemorative plaque to be installed at the base of the fountain and presented the Commissioners with sample text.

Commissioner Gatti stated that he found the use of all capital letters difficult to read.

Commissioner Stermer agreed, and suggested increasing the space between words and lines would help make it more legible. He also suggested using Gill Sans, a sans serif typeface designed in the same era as the fountain, as an alternate to Centaur, the typeface originally proposed.

Ms. Lehane indicated that she was requesting approval for the text and the design, despite some questions regarding design, due to the short time frame. She indicated that she would continue to work with Commissioner Stermer on the design for the plaque.

Motion: Motion to approve text and plaque for Lotta's Fountain.

Moved: Roth/Stermer

## **VI. Airport**

Susan Pontious reported on research and development for Vito Acconci's sculpture for the airport. She stated that during experiments with glass panels for the light boxes, which need to be dis-assembled and re-assembled, and accessible for future maintenance, two of the panels had broken. Ms. Pontious reported that she would prefer to use plexi-glass, frosted on two sides, which would be less breakable, easier to replace and less costly than the glass. She further stated that the artist would not see the mock-up with the use of plexi-glass until August.

Ms. Manton stated that Commissioner Roth, as a relatively new Commissioner, might not be familiar with the project and suggested that Ms. Pontious make slides of the artist's model available to her at a later date for review.

Motion: Motion to approve the proposed materials and the construction method for Vito Acconci's sculpture for the San Francisco International Airport.

Moved: Roth/Stermer

Ms. Pontious reported that she was requesting a contract modification to increase Ann Preston's contract, due to an airport engineer's new requirements, which were not included in the original construction engineering documents.

Motion: Motion to approve an increase to Ann Preston's fabrication contract by \$6,680 to provide for fabrication and installation of the alternate suspension system for her dome installation required by the Airport's structural engineer.

Moved: Stermer/Roth

## **VII. Third Street Light Rail**

Judy Moran reported that the artist teams working on the Third Street Light Rail were entering their next phase of project development, that the Civic Design Committee had approved the overall urban designs on the previous Monday, and that the art enrichment designs being presented at this meeting were based on the original construction budget for both Third Street and Metro East.

Ms. Moran indicated that she expects the final art enrichment budget to be increased, which would provide for more extensive art treatments to some stations at a later date, but that artists had been requested to focus initially on the five most heavily trafficked stations along the MUNI line for the moment. She also reported that Public Art and MUNI staff had already reviewed the artist's designs and made some suggestions for refinement.

Ms. Moran first presented the Mission Bay artist team's proposals, including the King Street, South Street and 20<sup>th</sup> Street stations. Ms. Moran reported that the artists had chosen a train theme for the 4<sup>th</sup> and King 'Key' Station, including designs incorporating actual train track configurations and bells along the canopies to echo the bells of traditional horse-drawn trolleys that once traversed the surrounding streets. The proposed theme for the South Street station, which will serve the new UCSF campus, would incorporate biotechnology, and the 20<sup>th</sup> Street station would focus on nature.

The Bay View Hunters Point artist team's proposals would continue with the previously proposed thematic designs at key stations. Ms. Moran indicated staff had requested further refinements of the artists' proposed ship building thematic designs for the La Salle station. She presented further refinements to the artists' Afrocentric designs proposed for the Palou Station, and to the nature design proposed for the Shafter Stations. She indicated that staff was concerned that the bird motif applied to the canopy for the Shafter Station might be too busy and were considering asking the artists to simplify the design.

At this point Ms. Moran also reported that staff had requested that each artist team work with local historians to hone their concepts.

Finally, Ms. Moran presented the revised artists proposals for the Visitacion Valley stations. She reported that the community had requested a nature theme for the Arleta Station. that some of the designs still required slight refinements, and that the artists had proposed the use of glass for the windscreens to enhance their designs, but that the potential for breakage prohibited the use of glass. She indicated refinements to the Sunnydale Station designs, incorporating the Chinese motifs, and the Intermodal "Little Hollywood" Station designs as well, specifically stating that the artists would be requested to develop unique images for each of the Edward Muybridge-inspired designs at the Intermodal Station, and to develop an overall paving design for the Sunnydale Station

In conclusion, Ms. Moran reported that Bill and Mary Buchen had been asked to design kinetic sculpture marquees for all the other stations along the MUNI line. She emphasized that the implementation of these designs at each of the stations depended on an increased are enrichment budget.

Commissioner Roth inquired as to the status of the previously proposed seating elements for each of the stations, and as to what materials would be used for the windscreens instead of glass.

Ms. Moran stated that ADA restrictions and concerns regarding graffiti were so severe that they had determined to focus the artists' treatments on the other elements of the platforms, and that the windscreens would be made of metal. Ms. Moran further added that the are enrichment budget will be equal to 1.5% of the final construction costs. Therefore, once MUNI has confirmed the total construction



budget, the Arts Commission expects the art enrichment budget to be increased. This will allow for artistic enhancement of additional, possibly all, platforms and median sculptures. The final construction budget is expected to be announced in mid-August.

Commissioner Stermer remarked that the designs were all very nice and a vast improvement over the original designs.

Director Newirth commented that Ms. Moran's and Ms. Manton's efforts had made a significant difference in the improved designs.

Motion: Motion to approve the final conceptual designs for artworks for the Mission Bay/Potrero Hill/Central Waterfront section of the Third Street Light Rail Project by the Artist Team of Ken Smith, Ben and Mary Buchen, and Chris Andrews.

Moved: Roth/Stermer

Motion: Motion to authorize final payment of \$6,500 to the Artist Team of Ken Smith, Ben and Mary Buchen, and Chris Andrews for completion of all work on contract #CT289PUB4302 for Design of Artwork for the Third Street Light Rail Line.

Moved: Roth/Stermer

Motion: Motion to approve the final conceptual designs for artworks for the Bayview Hunters Point neighborhood of the Third Street Light Rail Project by the Artist Team of Horace Washington, Frederick Hayes, and JoeSam.

Moved: Roth/Stermer

Motion: Motion to authorize final payment of \$2,000 to the Artist Team of Horace Washington, Frederick Hayes, and JoeSam for completion of all work on contract #CT289PUB4304 for Design of Artwork for the Third Street Light Rail Line.

Moved: Roth/Stermer

Motion: Motion to approve the final conceptual designs for artworks for the Visitacion Valley/Little Hollywood neighborhood of the Third Street Light Rail Project by the Artist Team of Nobuho Nagasawa and Anita Margrill.

Moved: Roth/Stermer

Motion: Motion to authorize final payment of \$3,000 to the Artist Team of Nobuho Nagasawa and Anita Margrill for completion of all work on contract #CT289PUB4305 for Design of Artwork for the Third Street Light Rail Line.

Moved: Roth/Stermer

#### **VIII. North Beach Pool**

Nina Dunbar reported on progress for the North Beach Pool project and presented the artist, Vicki Saulls' revised design for the exterior of the building. Ms. Dunbar stated that, in the interest of drawing attention to the entryway for the pool, the new sculptural design proposed would incorporate one swimming figure projecting approximately nine inches out from the façade of the building, and include signage identifying the building. She stated that the sculpture, mounted approximately ten feet above street level, would be made of cast aluminum, and measure twelve feet wide by two feet, eight inches



high. She concluded by stating that there would be no additional cost for this revised design, although she would be returning to the Committee with request for approval of additional funding for the artist to address the building's signage and window grills.

Motion: Motion to approve revised exterior sculpture designs by Vicki Saulls for the North Beach Pool Public Art Project.

Moved: Roth/Stermer

#### **IX. Moccasin Communication and Control Center / New Art Enrichment**

Ms. Dunbar reported on a new art enrichment opportunity for the Public Utilities Commission's Moccasin Communication and Control Center, a new facility planned for the Hetch Hetchy Water and Power Department headquarters at Moccasin, a company town near Yosemite National Park. The proposed 6,000 square-foot structure will be served by three full time employees and additional support personnel. The art enrichment budget for the project would be \$28,000; approximately \$8,000 of which would go to administration and competition expenses. After meeting with PUC staff, it is recommended that the art project focus on a glass curtain wall at the building's main entrance. Ms. Dunbar stated that the \$20,000 budget might be augmented by the cost of the glass already proposed by the architect.

Commissioner Gatti inquired as to whether the funds could be used for any PUC project other than this particular building.

Ms. Dunbar reported that she had been working with PUC staff to propose pooling of funds from some smaller projects for larger, more public projects, but that no decisions had been made.

Ms. Lehane commented that she would be concerned about the staff time required for maintenance of an artwork so far from San Francisco.

Director Newirth asked if the Commissioners could recommend that the funds from this project be pooled with funds for other projects.

Ms. Manton replied that the Project Manager and the Architect for this project had both expressed a desire for art enrichment at this building, and acknowledged that there would be some public traffic through the facility from time to time. She agreed that Ms. Dunbar's assessment of the relative accessibility of the site and the costly site visits which would be required of staff and artists alike suggested that the pooling of funds might be more appropriate given the project budget.

Ms. Dunbar concluded the discussion by stating that she thought it would be beneficial to put forth a motion suggesting that staff from the two agencies explore the possibilities of pooling funds for future projects. The Commissioners agreed.

Motion: Motion to request that Public Art staff contact Public Utilities Commission (PUC) staff to investigate feasibility of pooling art enrichment funds from the Moccasin Communications and Control Center for future PUC projects.

Moved: Stermer/Roth

#### **X. Central Freeway / New Art Enrichment**

Ms. Manton reported on another new opportunity for art enrichment, to be incorporated into the new Central Freeway / Boulevard to be developed along Octavia Street between Market and Hayes Streets. She reported that the boulevard will consist of a central planted median strip separating fast-moving Northbound and Southbound traffic, and that the potential for art enrichment would be limited to streetscaping and pedestrian sidewalks. Ms. Manton reported that the project budget for art enrichment was \$150,000; approximately \$120,000 for artwork after administration and competition expenses. She suggested that while the artwork component would be limited in scale, portal or gateway treatments would be preferable to alternatives such as bronze plaques. She concluded by proposing that, due to time

constraints and the defined status of the urban design, the competition could be followed by an invitation to a short list of artists to submit proposals for the project.

Commissioner Stermer asked if the project was confirmed to proceed, to which Ms. Manton and Director Newirth both replied that they had received indications that the project was going to move forward, and thus staff would like to proceed with the competition process.

Motion: Motion to authorize staff to proceed with project development for the Central Freeway as proposed.

Moved: Stermer/Roth

#### **XI. Fillmore Jazz Parking Garage**

Ms. Manton reported that approximately 80 artists had applied for the Fillmore Jazz Parking Garage competition. She stated that the staff needed to request approval for additional potential artist selection panelists, and to identify an Arts Commissioner liaison for the project. She concluded by stating that the artwork budget for this project was approximately \$250,000, thus the treatment would most likely be for an exterior artwork, and that the panel would be very large, including representatives from the Redevelopment Agency, Ltd. Properties and the client agency.

Commissioners Gatti and Stermer agreed that this would be a good opportunity for Commissioner Roth to sit on her first panel.

Motion: Motion to designate Commissioner Denise Roth as Arts Commission Liaison for the Fillmore Jazz District Parking Garage Public Art Project.

Moved: Stermer/Gatti

Motion: Motion to approve the addition of the following six names to the selection panelist pool for the Fillmore Jazz District Parking Garage Public Art Project: Amana Johnson, Candi Farlice, Marie Johnson Calloway, Jimi Evans, April Watkins and Arnold White.

Moved: Stermer/Roth

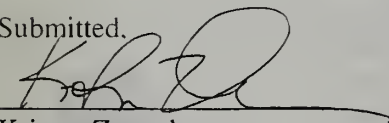
#### **XII. New Business**

#### **XIII. Old Business**

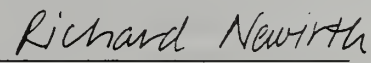
#### **XIV. Adjournment**

As there was no further business, the meeting was adjourned at 4:45 p.m.

Submitted,

  
Kristen Zaremba  
Public Art Program Asst.

Approved by,

  
Richard Newirth  
Director of Cultural Affairs (142)







## SAN FRANCISCO ARTS COMMISSION

DOCUMENTS DEPT.

DATE OF MEETING REVISED

AGENDA

VISUAL ARTS COMMITTEE

Wednesday, August 18, 1999

3:00 p.m.

25 Van Ness Avenue, Suite 70

AUG 16 1999

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OFFICE OF CULTURAL AFFAIRS

Notice: Requests to testify are accepted by completing one of the public testimony cards, which are available at all hearings, and submitting it to the Committee Secretary before the item on which the individual wishes to speak comes up for consideration. The Presiding Officer will call for public testimony on agenda items either at the beginning of the meeting or prior to the vote on particular items.

## PROGRAMS

CIVIC DESIGN REVIEW  
COMMUNITY ARTS  
& EDUCATION  
PERFORMING ARTS  
PUBLIC ARTCULTURAL EQUITY GRANTS  
SUITE 60CIVIC ART COLLECTION  
STREET ARTISTS LICENSES  
SUITE 70ART COMMISSION GALLERY  
401 VAN NESS AVENUE  
415.554.6080HTTP://THECITY.SFSU.EDU/SFAC/  
EMAIL: SFAC@THECITY.SFSU.EDU

## I. Consent Calendar

- A. Motion to approve authorization to rescind the Art Commission Resolution Number 0607-99-257, which authorized the Director of Cultural Affairs to enter into an agreement with Vicki Sauls to fabricate and install her proposed artwork for North Beach Pool in an amount not to exceed \$29,000.
- B. Motion to authorize the Director of Cultural Affairs to enter into an agreement with Vicki Sauls to fabricate and install her proposed artwork for North Beach Pool in an amount not to exceed \$34,400.
- C. Motion to authorize the Director of Cultural Affairs to enter into an agreement with Rolf Jensen & Associates, Inc. for an amount not to exceed \$18,000 to provide fire protection consulting services for the interior artwork at the Moscone Expansion Project.
- D. Motion to approve the following candidate for the Tenderloin Task Force Public Art Project selection panel: Tom Ferentz, Director, Sixth Street Photography Workshop; and to authorize payment of \$65 per half day for his service on the panel.
- E. Motion to approve Keith Sonnier's *Ceiling Flood* as installed with approval to make final contract payment to Keith Sonnier.
- F. Motion to accept into the Civic Art Collection, *Ceiling Flood*, 1999, by Keith Sonnier, neon, argon and fluorescent lighting, in Concourse G, San Francisco International Airport.
- G. Motion to approve Rigo '99 tile mosaic mural as installed in Concourse G with approval to make final contract payment to Rigo '99.
- H. Motion to accept into the Civic Art Collection *Thinking of Balmy Alley*, 1999, by Rigo '99, hand-cut mosaic tile, installed in Gate Room #3 of Concourse G, San Francisco International Airport.
- I. Motion to approve Ann Preston's *Dome* as installed in Concourse A, San Francisco International Airport.

CITY AND COUNTY OF  
SAN FRANCISCO

VAC Agenda

Page 1

08/16/99

25 VAN NESS AVE. SUITE 240, SAN FRANCISCO, CA. 94102 TEL. 415.252.2590 FAX 415.252.2595



- J. Motion to authorize final payment of \$7,700 to Viola Frey for completion of all work on contract #CT289PUB4319 for Purchase, Transportation and Installation of a tile mural at the San Francisco International Airport.
- K. Motion to accept the tile artwork by Viola Frey, dated 1999, 180 inches high by 240 inches wide, located at the San Francisco International Airport, into the Civic Art Collection of the City and County of San Francisco.
- L. Motion to approve the proposed Precita Park Memorial, including painted tile walkway designed by Susan Cervantes and park bench designed by Peaceful Streets, in cooperation with Precita Valley Neighbors.
- M. Motion to rescind resolution #0712-99-307 authorizing modification of the contract with Diller and Scofidio for design development of an artwork at the Moscone Center Expansion Project to reduce the requirement for professional liability insurance from \$5,000,000 to \$2,000,000.
- N. Motion to authorize modification of the contract with Diller and Scofidio for design development of an artwork at the Moscone Center Expansion Project, to accept the recommendation of the City Risk Manager to reduce the professional liability insurance from \$5,000,000 and to require general liability insurance coverage in the amount of \$1,000,000, for the duration of the existing contract.

## II. Collections

*Debra Lehane*

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Bob Bailey, Structural Engineer for engineering services for the Buddha in Golden Gate Park for an amount not to exceed \$15,000.

Motion: Motion to approve transfer of the loan agreement of the Don Potts Models to the Fine Arts Museum from the Airport Exhibits Program and to extend the loan of the Don Potts Models for an exhibition in City Hall titled *Early San Francisco Artists and Visionaries* October 1, 1999 to June 30, 2000.

## III. Moccasin Communication and Control Center / New Art Enrichment

*Staff*

Follow-up report on staff's efforts to explore opportunities to pool these art enrichment funds at another P.U.C. site.

Motion: Possible motion by the committee concerning this project.

## IV. Union Square

*Nina Dunbar and Jill Manton*

Presentation of panel's recommendation for an artwork design for Union Square.

Motion: Possible motion to approve panel's recommendation for an artwork design for Union Square (artist to be named at the meeting).





**V. Zoo***Susan Pontious*

Review of Ned Kahn's prototype for his proposed wind sculpture.

Motion: Motion to authorize staff to proceed with design development of Ned Kahn's proposed wind sculpture.

**VI. Market Street Art In Transit Kiosk Poster Series 2000***Judy Moran*

Presentation of 4 finalists and 1 alternate recommended by the Artist Selection Panel.

Motion: Motion to approve four artists and one alternate artist (to be announced at the meeting) to create kiosk poster series from January 28, 2000 to January 26, 2001.

**VII. Moscone Expansion***Jill Manton*

Progress Report on the Diller and Scofidio Moscone Expansion Public Art Project.

Motion: Motion to authorize payment of up to \$XX (to be announced at meeting) to Pol-X West to subcontract for window washing, davit trolley system consultation services.

**VIII. New Business****IX. Old Business****XVI. Adjournment**

Post-It® Fax Note	7671	Date	8/16/99	# of pages	3
To	PUBLIC DOCUMENTS	From	KRISTEN ZARGA		
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Phone #		Phone #	252 2594		
Fax #	557-4475	Fax #	252 2595		







# SAN FRANCISCO ARTS COMMISSION

DOCUMENTS DEPT.

SEP 13 1999

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## MINUTES VISUAL ARTS COMMITTEE Wednesday, August 18, 1999 3:00 p.m. 25 Van Ness Avenue, Suite 70

**Commissioners Present:** Ralph Guggenheim, Chair  
Stanlee Gatti  
Dugald Stermer  
Denise Roth

**Staff Present:** Richard Newirth, Director  
Nina Dunbar  
Nancy Gonchar  
Jill Manton  
Absent:  
Rupert Jenkins  
Tonia Macneil

Judy Moran  
Susan Pontious  
Kristen Zaremba

**Absent:**  
Dede Wilsey

Debra Lehane

**Note:** All votes are unanimous unless recorded otherwise.  
The meeting was called to order at 3:10 p.m.

### I. Consent Calendar

Motion: Motion to approve the following consent calendar items.

Moved: Stermer/Roth

- A. Motion to rescind the Art Commission Resolution Number 0607-99-257, which authorized the Director of Cultural Affairs to enter into an agreement with Vicki Saulls to fabricate and install her proposed artwork for North Beach Pool in an amount not to exceed \$29,000.
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- E. Motion to approve Keith Sonnier's *Ceiling Flood* as installed with approval to make final contract payment to Keith Sonnier.
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- G. Motion to approve Rigo '99 tile mosaic mural as installed in Concourse G with approval to make final contract payment to Rigo '99.



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SAN FRANCISCO

- H. Motion to accept into the Civic Art Collection *Thinking of Balmy Alley*, 1999, by Rigo '99, hand-cut mosaic tile, installed in Gate Room #3 of Concourse G, San Francisco International Airport.
- I. Motion to approve Ann Preston's Dome as installed in Concourse A, San Francisco International Airport.
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- K. Motion to accept the tile artwork by Viola Frey, dated 1999, 180 inches high by 240 inches wide, located at the San Francisco International Airport, into the Civic Art Collection of the City and County of San Francisco.
- L. Motion to approve the proposed Precita Park Memorial, including painted tile walkway designed by Susan Cervantes and park bench designed by Peaceful Streets, in cooperation with Precita Valley Neighbors.
- M. Motion to rescind resolution #0712-99-307 authorizing modification of the contract with Diller and Scofidio for design development of an artwork at the Moscone Center Expansion Project to reduce the requirement for professional liability insurance from \$5,000,000 to \$2,000,000.
- N. Motion to authorize modification of the contract with Diller and Scofidio for design development of an artwork at the Moscone Center Expansion Project, to accept the recommendation of the City Risk Manager to reduce the professional liability insurance from \$5,000,000 and to require general liability insurance coverage in the amount of \$1,000,000, for the duration of the existing contract.

## II. Collections

Director of Cultural Affairs Richard Newirth distributed a letter received from the United German-American Society of San Francisco documenting their generous contribution of \$15,600 for the restoration of the Goethe-Schiller monument in Golden Gate Park. Mr. Newirth reported that the Society had proposed hiring its own contractor rather than the fine arts conservator usually hired by the Arts Commission. The Arts Commission is proposing that the Society can use their contractor, the American Monument Company to clean the base, under the guidance of the Arts Commission's conservator who would be responsible for the metal treatment of cleaning and conservation of the cast bronze sculpture. The Society's contractor would have glass bead blasted the entire bronze, removing the original artist applied patina and applied a new patina. The Arts Commission's policy is to conserve the monument's original patina. Furthermore, Director Newirth reported that the Society wanted the work completed by October 10<sup>th</sup>, but that the Arts Commission's conservator would not be able to meet this schedule. The Society is also proposing to add a plaque which has not been submitted to the Recreation and Park Department or the Arts Commission for approvals.

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Bob Bailey, Structural Engineer for engineering services for the Buddha in Golden Gate Park for an amount not to exceed \$15,000.

Moved: Stermer/Roth



Motion: Motion to approve transfer of the loan agreement of the Don Potts Models to the Fine Arts Museum from the Airport Exhibits Program and to extend the loan of the Don Potts Models for an exhibition in City Hall titled *Early San Francisco Artists and Visionaries* October 1, 1999 to June 30, 2000.

Moved: Stermer/Roth

### **III. Moccasin Communication and Control Center / New Art Enrichment**

Nina Dunbar reported that during their last meeting, the Committee had instructed staff to investigate the possibility of pooling these project funds at another, more visible P.U.C. site. She indicated that this was the first new P.U.C. facility to be constructed since 1960, that the overall art enrichment project budget was \$28,000, \$20,000 of which would be dedicated to the art budget, and that the glass entry wall had been identified as the optimal location for art enrichment. Ms. Dunbar introduced the P.U.C. project manager Lena Ch'en and project architect Mike Pierron, and further reported that simultaneous discussions were underway concerning this project; as well as the broader discussion concerning future P.U.C. projects and the possible pooling of funds.

Mr. Pierron and Ms. Ch'en provided an overview and background on the project, and explained that the original building had been constructed at the turn of the century, during construction of the Hetch Hetchy dam, thus identifying the site as having historical significance.

In response to a question from Commissioner Guggenheim regarding the purpose of the building and the number of employees regularly stationed there, Mr. Pierron and Ms. Ch'en explained that the Moccasin facility is a high-tech communication and control center which functions like a 911 emergency center, but for water supply to the city of San Francisco. They further reported that center will regularly accommodate 10 employees working 24-hour shifts, as well as visiting P.U.C. staff, and that the newly proposed building design had received Phase One approval from the Civic Design Committee of the Arts Commission two months prior. Mr. Pierron also commented that a review of the P.U.C.'s projects indicated that there were not many opportunities appropriate for inclusion of public art like the Moccasin site.

In response to a question from Director Newirth, Mr. Pierron indicated that the town of Moccasin has a population of approximately 200 to 300 people, and that the site was also a host to many school groups during the year.

Commissioner Gatti and Public Art Program Director Jill Manton expressed their concerns that the budget was not sufficient to cover administration and maintenance costs for staff time and travel to the site, particularly over a period of years.

Director Newirth also commented that the Public Art Program's primary purpose is to serve the residents and visitors within the City and County of San Francisco, rather than off-site locations such as Moccasin, to which Mr. Pierron responded that the project was being supported with funds from multiple counties, not just San Francisco.

In response to a question from Commission Gatti, Director Newirth indicated that, as a project funded by more than one city and county, there is no clear definition of which Arts Commission regulations this project would have to comply with. Ms. Manton replied that, as a City and County of San Francisco project, to be constructed on San Francisco property, she believed the project would be subject to the Arts Commission's Civic Design and Visual Arts Committee approval.



Director Newirth stated that the discussion needed to focus on two different issues, namely, the smaller issue of the Moccasin project, and the larger issue of how to administer P.U.C. art enrichment projects in general. He pointed out that the Moccasin project suffered from a small art enrichment budget, low visibility, and the questionable viability of an artist's ability to carry out a project with such restrictions. He stated that the concern of the Public Art Program and Arts Commission staff rested with the lack of cooperation from, and inability of P.U.C. staff to provide an articulated policy or to develop a Master Plan regarding art enrichment projects.

Ms. Ch'en replied that she perceived the Moccasin project as a positive step toward that goal, and that she too would like to see the larger issue addressed separately. She asserted that she felt the Moccasin project could provide an opportunity to demonstrate the benefits of art enrichment for future P.U.C. projects, but that she also felt the notion of public needed to be expanded beyond city and county residents.

Director Newirth questioned whether the identification of Moccasin as a 'signature' project came from Ms. Ch'en as a project manager, or from the P.U.C.'s director, or Commission. Ms. Ch'en replied that she considered this to be an important project, that the client (Hetch Hetchy) was pleased with it, and that she believed the director of the P.U.C., Andy Moran, also enthusiastically supported the project.

Director Newirth reiterated that the Arts Commission has not had such difficulty in obtaining cooperation from any other city agency regarding planning, adding that Master Plan projects had successfully been developed with the Airport and the Waterfront Transportation Project's office for the Embarcadero.

Mr. Pierron and Ms. Ch'en both assured Director Newirth that the P.U.C.'s management was changing and that they anticipated positive progress in this regard to the Master Plan issue.

Ms. Manton and Ms. Dunbar then addressed the pragmatic questions regarding the identification of the wall as the site for art enrichment, reporting that while other more visible sites such as the exterior railing had been considered, the art enrichment budget was not sufficient to consider these opportunities. They also reported that as the maintenance allotment for this project would be limited to \$750, and that a project which would incorporate sandblasted or etched glass would be most appropriate, as the pattern could thus be retained for replacement glass if necessary.

A final discussion ensued regarding the plausibility of giving approval for this project to move forward. Staff and Commissioners considered giving approval for this project while withholding approval on any other projects until a P.U.C. Master Plan for art enrichment is established. P.U.C. and Arts Commission staff agreed that a list of P.U.C. projects had been provided approximately two years prior, but could not agree as to whether the list was comprehensive or included all the relevant information and accurate construction budgets. Director Newirth concluded by stating that the Arts Commission needed to receive an indication from P.U.C. Department Head and Commissioners that they are committed to the establishment of a policy regarding art enrichment.

Motion: Motion to notify P.U.C. Staff: In order to adequately fund art enrichment for the Moccasin Communication and Control Center site, the P.U.C. is requested to supply the Arts Commission with a list of all planned construction projects- including details on budget, funding source, location and function for each project- so that the Arts Commission can determine how funding can be aggregated for this and future projects. In the absence of such a list, the Arts Commission staff is instructed to proceed for the time being with the selection process for the Moccasin project as presented.

Moved: Guggenheim/Stermer

#### **IV. Union Square**

Nina Dunbar reported on the recent selection panel meeting for the Union Square Art Enrichment Project, and the panel's decision to select New York artist R.M. Fischer to create a series of light fixtures to be installed at designated points within the square. She presented the artist's proposal boards and explained that the panel had not approved the actual designs presented in his most recent proposal, electing instead to charge the artist with development of alternative designs based on his current written proposal, and the design concepts and proportions presented in his two proposal boards. Ms. Dunbar concluded by stating that the timing on the decision was advantageous, as the artist would be able to collaborate with the design team and the Department of Parking & Traffic on the 14 week design-development phase of the project.

Motion: Motion to approve the panel's recommendation to select artist R.M. Fischer to develop a design based on his written proposal and design concepts for the Union Square Public Art project.

Moved: Guggenheim/Stermer

#### **V. Zoo**

Susan Pontious presented a video to the Commissioners documenting the artist Ned Kahn's proposed sculpture for the San Francisco Zoo. She explained that the artist's proposal was to mount a single, 80-foot-tall kinetic stainless steel sculpture in the parking lot of the Zoo, which would serve as a marker and be visible from the street. She reported that senior Zoo staff, most of whom, excepting the Director David Anderson, are relatively new and unfamiliar with the project, had some questions and concerns. Zoo staff felt that the sculpture did not look organic in design, despite the sculpture's conceptual basis on a proportional and organic relationship found in natural settings- similar to a nautilus shell. Ms. Pontious also explained that while the current intention was to install the sculpture in the parking lot, near the entrance, there is in fact another potential site just inside the entrance under consideration. She stated that the artist is open to suggestions, and in fact wants to receive feedback from Zoo staff and the Arts Commission. She concluded by proposing that a modified version of the artist's design, incorporating several smaller sculptures, suggestive of a school of fish, might be more fitting.

Commissioners and staff commented that they liked the concept of a cluster of smaller sculptures of varying scale, and that they would be more appealing to children, as the primary audience. Ms. Pontious added that if the sculpture were to be situated inside the entry it could also potentially include an interactive element. The discussion concluded with agreement that the



artist should explore a variation on his design of a single, 80-foot sculpture, based on feedback from Zoo staff and the Commission.

Motion: Motion to authorize staff to proceed with design development of Ned Kahn's proposed wind sculpture.

Moved: Guggenheim/Stermer

#### **VI. Market Street Art In Transit Kiosk Poster Series 2000**

Judy Moran presented slides of past work and gave a brief overview of the proposals submitted by the 4 finalists and 1 alternate artist recommended by the selection panel for the year 2000 Market Street Art in Transit Kiosk Posters Series, to be installed for three months per series from January 2000 through January 2001. The artists selected include Stanley Chan, Amy Ellingson, the Inner City Public Art Program for Youth, the team of Rene Garcia and John Legunos, and Deborah Barrett as an alternate.

Motion: Motion to approve Stanley Chan, Amy Ellingson, the Inner City Public Art Program for Youth, and the artist team of Rene Garcia and John Lugunos to create kiosk poster series from January 28, 2000 to January 26, 2001, and to approve the selection of Deborah Barrett an alternate.

Moved: Guggenheim/Stermer

#### **VII. Moscone Expansion**

Ms. Manton provided a progress report on the Diller and Scofidio Moscone Expansion Public Art Project. Ms. Manton informed the panel that Diller and Scofidio had both been announced as recipients of MacArthur fellowships, and recognized as the first architects ever to receive this honor. She then reported that staff had encountered an unusual problem with the artist's proposed LED panel, to be suspended on a moving track along the roof of the building, as window washing equipment is traditionally mounted along this same edge. The proposed solution is to incorporate the window washing equipment with the LED armature. A consultant would be required to give advice on Cal-OSHA guidelines and other requirements. She concluded by reporting that the project is in the final stage of construction document production, and that the armature and track would be going out to bid with the Moscone Expansion General Contractor.

Motion: Motion to authorize payment of up to \$2,500. to Pol-X West to subcontract for window washing. davit trolley system consultation services.

Moved: Stermer/Guggenheim

#### **VIII. New Business**

Commissioner Gatti raised the issue of the various options for the usage of art enrichment for projects such as the Mid-Embarcadero or Moscone Center, when a competition selection process has concluded with the rejection of the proposed artwork. Ms. Manton explained that in the case of the Moscone Center the funds were transferred to the Arts Commission as required by the ordinance, and the decision to purchase a single Keith Haring sculpture was acceptable. In



contrast, with the Mid-Embarcadero competition, implemented prior to the revisions in the ordinance, the art enrichment funds were voluntary and held by the Transportation Authority. Staff and Commissioners agreed that the request to transfer the Mid-Embarcadero funds to the Arts Commission would probably need to be postponed until a later date.

#### **IX. Old Business**

Ms. Manton reported that the skateboard deterrent clips are currently being installed along the Ribbon sculpture on the Embarcadero, at a cost savings of \$40,000. She also reported that arrangements were underway to repair pylons at Piers 7 and 9 that PG&E or other trucks had destroyed.

Ms. Manton and Ms. Pontious reported on an article in the Business section of the Sunday San Francisco Examiner featuring the Airport Public Art Projects, and presented a video documenting the artist Rigo 99's installation of his work at the Airport. Ms. Pontious stated that she is currently researching the hiring of a videographer to document the installation of all the new artworks at the Airport, to create a half-hour program for public viewing. Commissioner Stermer suggested that such a video could also be installed at the airport, for viewing by airport patrons, and to highlight the Arts Commission.

#### **XVI. Adjournment**

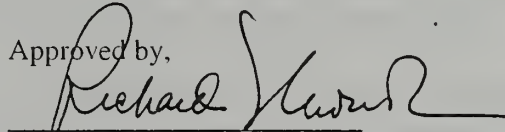
As there was no further business, the meeting was adjourned at 4:45 p.m.

Submitted,



Kristen Zarembo  
Public Art Program Asst.

Approved by,



Richard Newirth  
Director of Cultural Affairs





SEP 15 1999

SAN FRANCISCO  
PUBLIC LIBRARYAGENDA  
VISUAL ARTS COMMITTEE  
Wednesday, September 15, 1999

3:00 p.m.

25 Van Ness Avenue, Suite 70

Notice: Requests to testify are accepted by completing one of the public testimony cards, which are available at all hearings, and submitting it to the Committee Secretary before the item on which the individual wishes to speak comes up for consideration. The Presiding Officer will call for public testimony on agenda items either at the beginning of the meeting or prior to the vote on particular items.

**I. Consent Calendar**

1. Motion to authorize final payment of \$5,000 to Brian Goggin for completion of all work on contract # CT289PUB4303 for Design and Art Services for the Bernal Heights Sidewalk Enhancement Project.
2. Motion to accept nine concrete paving artworks by Brian Goggin, dated 1999, varying in size from 15" by 20" to 52" by 22" and installed separately in nine sidewalk extensions on Mission Street in Bernal Heights between Cortland and Precita into the Civic Art Collection of the City and County of San Francisco.
3. Motion to authorize final payment of \$7,293 to Lampo Leong for completion of all work on contract #CT289PUB1304A for Final Design, Fabrication and Installation of a 26 foot granite paving medallion in Chinatown Park.
4. Motion to accept a 26-foot wide granite paving medallion by Lampo Leong, dated 1999, installed in Chinatown Park, into the Civic Art Collection of the City and County of San Francisco.
5. Motion to authorize final payment of \$2,370 to Mary Fuller for completion of all work on contract #CT287PUB1011C for Design, Fabrication, Transportation and Consultation during Installation of Artwork for the Portsmouth Square Tot Lot.
6. Motion to accept concrete sculptural artwork, dated 1999, including two concrete lion sculptures, 12 carved concrete sculptural bench panels, and serpent wall caps, installed in the Portsmouth Square Tot Lot into the Civic Art Collection of the City and County of San Francisco.
7. Motion to authorize payment of \$5,000 to Mary Fuller for repair of existing artworks previously created by Mary Fuller at the Portsmouth Square Tot Lot to include the serpent wall, the ram, the snake circle and the rabbit.
8. Motion to approve six designs by artists Michael Loggins and Harrell Fletcher for a Market Street Art in Transit Program Kiosk Poster Series to be installed from October 29, 1999 to January 27, 2000.
9. Motion to approve final payment to Emmanuel Montoya for *Deities of Knowledge, Culture and Literature* at the Mission Library.

RICHARD NEWIRTH  
DIRECTOR OF CULTURAL AFFAIRS

70.95

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PROGRAMS  
CIVIC DESIGN REVIEW  
COMMUNITY ARTS  
& EDUCATION  
PERFORMING ARTS  
PUBLIC ARTCULTURAL EQUITY GRANTS  
SUITE 60CIVIC ART COLLECTION  
STREET ARTISTS LICENSES  
SUITE 70CITY COMMISSION GALLERY  
401 VAN NESS AVENUE  
415.554.6080EMAIL: THECITY.SFSU.EDU/SFAC/  
SFAC@THECITY.SFSU.EDUCITY AND COUNTY OF  
SAN FRANCISCO



10. Motion to approve the *Dolphin* bicycle rack design proposed by Peaceful Streets.
11. Motion to approve the interior painted mural by artist Samboun Sayasane and youth, sponsored by OMI/Excelsior Beacons Center and the San Francisco Foundation, located at the Ocean View Recreation Center, 650 Capitol Avenue at Montana Street.
12. Motion to approve the proposed exterior mural by artist Andy Silvestri for Fire Station #15, located at Ocean Avenue between Junipero Serra and Phelan and sponsored by San Francisco Neighborhood Beautification.
13. Motion to approve construction mock-up of Carmen Lomas Garza's artwork for the San Francisco International Airport.
14. Motion to approve payment to Regina Almaguer in the amount of \$5000 for additional curatorial services.

## **II. Gallery**

*Rupert Jenkins*  
Staff report.

Motion: Motion to approve artists for the *Nightfall* exhibition for November-December, 1999, in the Arts Commission Gallery.

Motion: Motion to approve group exhibition curated by Donna Leigh Schumacher.

Motion: Motion to approve payment of up to \$500 to SF Cinematheque for *Facing Fear* events costs.

Motion: Motion to approve payment of up to \$10,000 to General Graphics for a movable exhibition wall system at City Hall.

## **III. Moccasin Communication and Control Center / New Art Enrichment**

*Nina Dunbar*  
Staff report.

Motion: Motion to approve (to be named at meeting) as selection panelists for the Moccasin Communication and Control Project, and to authorize payment to each of \$65 for a half-day of service, or \$125 for a full day of service.

## **IV. Tenderloin Task Force**

*Nina Dunbar*  
Report on selection panel's recommendations.

Motion: Motion to authorize the Director of Cultural Affairs to pay Anders Barth, Ira Watkins and Ann Weber \$300 each, to develop revised proposals for the Tenderloin Task Force Mural.

**V. Fillmore Jazz District Parking Garage**

*Regina Almaguer and Jill Manton*

Progress Report.

Motion: Motion to approve artists Mildred Howard, Martha Jackson-Jarvis, John Ammirati, Lewis Watts, Joe Sam and the team of Jeff Northam/Rufus Seder as semi-finalists for the Fillmore Jazz District Parking Garage, and to authorize a payment of \$500 to each artist/artist team for the development of a design proposal and to authorize reimbursement of travel expenses for Martha Jackson-Jarvis.

**VI. Airport**

*Susan Pontious*

Discussion about possible relocation of Mildred Howard's artwork *Salt Peanuts*.

Motion: Possible motion to approve relocation of Mildred Howard's artwork *Salt Peanuts* to Gateroom No. 4.

**VII. Zoo**

*Susan Pontious*

Discussion about continued participation of Cheryl Riley in the Zoo project.

Motion: Motion to approve termination of contract with artist Cheryl Riley for the Zoo Public Art Project if artist does not personally respond to staff, confirming commitment to continuing with the project.

**VIII. Mental Health Rehabilitation Facility**

*Susan Pontious*

Staff Progress Report.

Motion: Motion to approve the tile mural by Johanna Poethig as fabricated and to approve installation at the Mental Health Rehabilitation Facility.

**IX. Public Art Projects and ADA Accessibility**

*Jill Manton*

Staff report regarding ADA access for Public Art projects.

**X. Sunnydale Art Enrichment / Endangered Garden**

*Jill Manton*

Staff report on shellfish bed proposal research.

**XI. 911 Emergency Communication Center**

*Jill Manton*

Staff report regarding inherent defect in artwork entitled "Angels of Mercy" by Cheryl Riley.

**XII. MUNI F-Line Art Enrichment**

Jill Manton

Staff report and recommendation to utilize funds generated from construction cost of ornamental railing for repair and conservation of public art on other MUNI projects.

Motion: Motion to approve staff recommendation to utilize funds from the MUNI F-Line for repair and conservation of other MUNI public art projects.

**XIII. Moscone Expansion**

*Jill Manton and Nina Dunbar*

Staff report and update on both exterior and interior public art projects.

**XIV. Mid-Embarcadero Public Art**

*Jill Manton and Judy Moran*

Discussion of the possibility of making additional payment to Buster Simpson for proposal and travel expenses incurred in excess of contract amount.

**XV. New Business**

**XVI. Old Business**

**XVII. Adjournment**



## ***ACCESSIBILITY INFORMATION***

Pursuant to City Policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

**Accessible seating** for persons with disabilities, including those in wheelchairs, will be available.

**Accessible curbside parking** has been designated on Oak Street between Van Ness Avenue and Franklin Street.

**Accessible MUNI lines** that serve this location are:

**J, K, L, M, and N Trains:** stopping at Van Ness and Market, one-half block from the building.

**9, 26, and 42 Buses:** serving the area of Van Ness and Market.

**Civic Center BART:** located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our accessibility hotline at (415) 554-8925 to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American Sign Language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Liz Lerma in the Community Arts and Education Program at (415) 252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

### **KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE** (Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils, and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

FOR MORE INFORMATION ON YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE OR TO REPORT A VIOLATION OF THE ORDINANCE, CONTACT THE SUNSHINE ORDINANCE TASK FORCE AT 554-6075.





# SAN FRANCISCO ARTS COMMISSION

DOCUMENTS DEPT.

RICHARD NEWIRTH  
DIRECTOR OF CULTURAL AFFAIRS

## MINUTES VISUAL ARTS COMMITTEE Wednesday, September 15, 1999 3:00 p.m. 25 Van Ness Avenue, Suite 70

SEP 30 1999  
SAN FRANCISCO  
PUBLIC LIBRARY

### PROGRAMS

CIVIC DESIGN REVIEW  
COMMUNITY ARTS  
& EDUCATION  
PERFORMING ARTS  
PUBLIC ART

CULTURAL EQUITY GRANTS  
SUITE 60

CIVIC ART COLLECTION  
STREET ARTISTS LICENSES  
SUITE 70

ART COMMISSION GALLERY  
401 VAN NESS AVENUE  
415.554.6080

**Commissioners Present:**  
Ralph Guggenheim, Chair  
Dugald Stermer  
Denise Roth

**Absent:**  
Dede Wilsey  
Stanlee Gatti

**Staff Present:**  
Nina Dunbar  
Rupert Jenkins  
Debra Lehane  
Jill Manton  
Judy Moran  
Susan Pontious  
Kristen Zaremba  
**Others Present:**  
Regina Almaguer, Curatorial Consultant  
**Absent:**  
Director Richard Newirth  
Tonia Macneil

**Note:** All votes are unanimous unless recorded otherwise.  
The meeting was called to order at 3:15 p.m.

### I. Consent Calendar

**Motion:** Motion to approve the following consent calendar items.

**Moved:** Roth/Stermer

1. Motion to authorize final payment of \$5,000 to Brian Goggin for completion of all work on contract # CT289PUB4303 for Design and Art Services for the Bernal Heights Sidewalk Enhancement Project.
2. Motion to accept nine concrete paving artworks by Brian Goggin, dated 1999, varying in size from 15" by 20" to 52" by 22" and installed separately in nine sidewalk extensions on Mission Street in Bernal Heights between Cortland and Precita into the Civic Art Collection of the City and County of San Francisco.
3. Motion to authorize final payment of \$7,293 to Lampo Leong for completion of all work on contract #CT289PUB1304A for Final Design, Fabrication and Installation of a 26 foot granite paving medallion in Chinatown Park.
4. Motion to accept a 26-foot wide granite paving medallion *Tectonic Melange* by Lampo Leong, dated 1999, installed in Chinatown Park, into the Civic Art Collection of the City and County of San Francisco.
5. Motion to authorize final payment of \$2,370 to Mary Fuller for completion of all work on contract #CT287PUB1011C for Design, Fabrication, Transportation and Consultation during Installation of Artwork for the Portsmouth Square Tot Lot.



CITY AND COUNTY OF  
SAN FRANCISCO



6. Motion to accept concrete sculptural artwork by Mary Fuller, dated 1999, including two concrete lion sculptures, 12 carved concrete sculptural bench panels, and serpent wall caps, installed in the Portsmouth Square Tot Lot into the Civic Art Collection of the City and County of San Francisco.
7. Motion to authorize payment of \$5,000 to Mary Fuller for repair of existing artworks previously created by Mary Fuller at the Portsmouth Square Tot Lot to include the serpent wall, the ram, the snake circle and the rabbit.
8. Motion to approve six designs by artists Michael Loggins and Harrell Fletcher for a Market Street Art in Transit Program Kiosk Poster Series to be installed from October 29, 1999 to January 27, 2000.
9. Motion to approve final payment to Emmanuel Montoya for *Deities of Knowledge, Culture and Literature* at the Mission Library.
10. Motion to approve the *Dolphin* bicycle rack design proposed by Peaceful Streets.
11. Motion to approve the interior painted mural by artist Samboun Sayasane and youth, sponsored by OMI/Excelsior Beacons Center and the San Francisco Foundation, located at the Ocean View Recreation Center, 650 Capitol Avenue at Montana Street.
12. Motion to approve the proposed exterior mural by artist Andy Silvestri for Fire Station #15, located at Ocean Avenue between Junipero Serra and Phelan and sponsored by San Francisco Neighborhood Beautification.
13. Motion to approve construction mock-up of Carmen Lomas Garza's artwork for the San Francisco International Airport.
14. Motion to approve payment to Regina Almaguer in the amount of \$5000 for additional curatorial services.

## II. Gallery

Gallery Director Rupert Jenkins reported on various Gallery activities. He stated that he would like to add one additional artist, Debra Bloomfield, to the group show *Nightfall*, proposed for exhibition in the gallery November through December 1999.

Motion: Motion to approve artists for the *Nightfall* exhibition for November-December, 1999, in the Arts Commission Gallery.

Moved: Stermer/Roth

Mr. Jenkins reported that the Gallery and SF Cinematheque, who are co-sponsoring two events in conjunction with the exhibition *Facing Fear*, had agreed to share costs relating to the events. He explained that they hoped to break even, with anticipated event fees of approximately \$1,000 and box office receipts in the same amount. Thus the motion presented is a precautionary measure to cover 50% of the costs, in the event that box office receipts are less than anticipated.

Motion: Motion to approve payment of up to \$500 to SF Cinematheque for *Facing Fear* event costs.

Moved: Roth/Stermer

Mr. Jenkins reported that City Hall has given the gallery \$4,500 toward the total cost of \$8,948 for a movable exhibition wall system for use at City Hall, but that a purchase order would have to be prepared for the total amount to be paid to the vendor. He also reported that he had just received a grant in the amount of \$12,000 from Grants for the Arts to support exhibits at City Hall.

Motion: Motion to approve payment of \$8,948 to General Graphics for a movable exhibition wall system at City Hall.

Moved: Roth/Stermer

Finally, Mr. Jenkins presented slides of artists' work for the group exhibit Neural Notations, to be curated by Donna Leigh Schumacher, proposed for the gallery for January through March of 2000. He explained that all of the artists included either suffer from neural disorders or incorporate concepts about such issues in their artwork. The exhibit will include the work of Elliot Ross, Gail White, Jennifer Wirtz, Elliot Anderson, Katherine Wegener, Donna Leigh Schumacher and Susan Schwartzenberg. Mr. Jenkins concluded by stating that the show will travel to Santa Cruz after its close at the Commission Gallery.

Motion: Motion to approve group exhibition curated by Donna Leigh Schumacher.

Moved: Stermer/Roth

### **III. Moccasin Communication and Control Center**

Project Manager Nina Dunbar reported that she had forwarded the August Visual Arts Committee minutes to Public Utilities Commission (P.U.C.) staff, which documented the Arts Commission's request for a response regarding a Master Plan for art enrichment and future P.U.C. projects, but that she had not received any response. She further reported that the Moccasin RFQ had been mailed, that she is contacting and requesting artists to apply for the project, and requesting approval for potential panelists.

Public Art Program Director Jill Manton reported that she had spoken with P.U.C. project manager Lena Ch'en since the last Visual Arts Committee meeting. She reported that Ms. Ch'en has expressed a sincere commitment to work on future projects with the Arts Commission, but that she felt immediate compliance with the Arts Commission's request would be difficult, as the P.U.C. has not yet completed its own list of capital projects, and that they frequently must operate on a 'crisis-management' level. Ms. Ch'en is requesting that the Moccasin project not be delayed due to their present inability to provide the Arts Commission with a finalized list. Ms. Manton concluded by reporting that the P.U.C. staff person who had been assigned to work with Ms. Dunbar on this issue had now been assigned to another department.

Commissioner Guggenheim expressed concern for the current status of these discussions. He stated that while he would probably approve the following motion, he wanted a more tangible demonstration of the P.U.C.'s true efforts to address the Arts Commission's requests.



Motion: Motion to approve Alexis Halstead, Rachel Osajima, Clifford Rainey, Glen Perrioto, Kate Randall, Pamina Traylor and Shelly Jurs as selection panelists for the Moccasin Communication and Control Project, and to authorize payment to each of \$65 for a half-day of service, or \$125 for a full day of service.

Moved: Stermer/Roth

#### **IV. Tenderloin Task Force**

Ms. Dunbar reported that five artists had submitted proposals for review by the selection panel for the Tenderloin Task Force public art project. She reported that staff was not pleased with the quality of the proposals, and that the selection panel was understandably divided on the proposals. The panel had agreed to ask three of the five artists to submit revised proposals, and to recommend payment of an additional honorarium of \$300 to each. She concluded by stating that the motion included on the agenda had already been approved at the Full Commission meeting on the previous Monday, September 13<sup>th</sup>, and did not need approval here.

*The following motion was withdrawn, as it was approved at the September 13<sup>th</sup>, 1999 Full Commission meeting.*

Motion: Motion to authorize the Director of Cultural Affairs to pay Anders Barth, Ira Watkins and Ann Weber \$300 each, to develop revised proposals for the Tenderloin Task Force Mural.

#### **V. Fillmore Jazz District Parking Garage**

Project Manager Regina Almaguer provided a staff report and background on the selection panel's decisions relating to the Fillmore Jazz District Parking Garage. Ms. Almaguer stated that panelists had considered artists for two sites: the garage façade on Fillmore Street, with a budget of \$165,000-\$175,000, and the interior lobby, with a budget of \$20,000-\$25,000, and that three semi-finalists had been recommended for each site. Ms. Almaguer concluded by stating that each of the six artist / artist-team finalists would receive an honorarium of \$500 to prepare a site-specific design proposal. Ms. Manton added that the selection panel had been professional and enthusiastic.

Commissioners Stermer and Roth commented that the artists selected represented a broad-based range of talent.

Motion: Motion to approve artists Mildred Howard, Martha Jackson-Jarvis, John Ammirati, Lewis Watts, Joe Sam and the team of Jeff Northam/Rufus Seder as semi-finalists for the Fillmore Jazz District Parking Garage, and to authorize a payment of \$500 to each artist/artist team for the development of a design proposal and to authorize reimbursement of travel expenses for Martha Jackson-Jarvis.

Moved: Roth/Stermer

#### **VI. Airport**

Project Manager Judy Moran reported that Ray Quesada had called to inform her that Airport staff intended to use the gatroom originally proposed for the installation of Mildred Howard's artwork, Salt Peanuts, as office space, for approximately two years, or until the old boarding areas of the airport are demolished. Ms. Moran stated that she and Project Manager



Susan Pontious were exploring the possibility of relocating Ms. Howard's work to another gateroom wall, as the original location would have no public access. She also stated that they and J.W. Nickel of Rocket Science were concerned about modifications that might be needed to strengthen any walls not originally intended for artwork installations of a substantial weight.

Ms. Pontious stated that from the onset of the Airport projects she has been considering potential installation of artwork on all the gateroom walls, particularly as the airport continues to expand. She further stated that while in most instances the gateroom walls currently not dedicated to artwork do not face oncoming pedestrian traffic, the wall opposite Viola Frey's work in Gateroom 4 would include concessions and thus ensure two-way traffic. She concluded by stating that she believed the Airport should be responsible for any costs incurred to structurally strengthen the wall, if deemed necessary.

Collections Manager Debra Lehane asked whether they intended to move Ms. Howard's artwork to its originally-intended location once the space was opened to the public, to which Ms. Pontious replied that the work would remain wherever it is initially installed, but that she hoped to commission new works for the space in question, and others, as they became available.

Commissioner Guggenheim asked if the artist had been informed of the situation, to which Ms. Moran replied that she was waiting until they have an alternate plan to propose to the artist.

Motion: Motion to approve possible relocation of Mildred Howard's artwork *Salt Peanuts* to Gateroom No. 4.

Moved: Roth/Stermer

## VII. Zoo

Susan Pontious reported that one of the artists selected for the Zoo, Cheryl Riley, had moved to New York, prompting discussion regarding Ms. Riley's continued participation in the project. Ms. Pontious stated that she had made repeated attempts to contact Ms. Riley during the previous month, but had just received a phone reply from Ms. Riley- who is still interested in participating in the project- indicating that she had recently been and is still ill. Ms. Pontious further stated that she had originally intended for all the artists involved with the Zoo to be California based, and that she felt the project could not sustain a relationship with an artist residing outside the Bay Area.

In response to a question from Commissioner Stermer, Ms. Pontious informed the committee that Ms. Riley had been paid the full contract amount of \$5,000 for design development of concepts for the carousel roof, a snake paving pattern, and benches with animal feet. She further stated that should Ms. Riley continue with the project, she would have to revisit her proposals, as the architects had proceeded with their designs in the interim, providing more specific details for art enrichment project opportunities.

In response to another question, from Commissioner Guggenheim, Ms. Pontious stated that a delay prompted by Ms. Riley's health would impact some aspects of the project's progress more than others, but that the project was now truly moving forward, as the architects now have a contract.

Staff and Commissioners discussed the feasibility of terminating the relationship with Ms. Riley, and extending an invitation to one of the artist finalists selected by the panel, or of inviting Ms. Riley to submit a revised proposal. They agreed to table the motion until more information was available.

*The following motion was tabled until the October meeting.*

Motion: Motion to approve termination of contract with artist Cheryl Riley for the Zoo Public Art Project if artist does not personally respond to staff, confirming commitment to continuing with the project.

### **VIII. Mental Health Rehabilitation Facility**

Susan Pontious reported that she had reviewed the artwork created by Johanna Poethig for the facility the previous day, and that it was ready for installation.

Motion: Motion to approve the tile mural by Johanna Poethig as fabricated and to approve installation at the Mental Health Rehabilitation Facility.

Moved: Stermer/Roth

### **IX. Public Art Projects and ADA Accessibility**

Jill Manton reported that the Public Art Program and Gallery staff, with the aid of consultant Donna Graves, had undertaken a study with members of the disabled community to consider means for enhancing programmatic accessibility to the Arts Commission's visual arts projects. The study included a number of workshops over the past year with city staff, the disabled community and artists. Ms. Manton further commented that they had scheduled additional, separate meetings with artists to gather their input, after observing that the artists did not appear to feel comfortable contributing to the larger meetings. This series of meetings, along with a considerable amount of research conducted by Ms. Graves, had culminated in a draft set of guidelines for enhancing programmatic accessibility which was discussed at a meeting on August 26<sup>th</sup> held at the Arts Commission. Attendees at the meeting included Walter Park and Richard Skaff from the Mayor's Office on Disability; Susan Ferreyra from Disability Access Coordinator for DPW, Arts Commission Director Richard Newirth and numerous program staff, as well as members of the disabled and art communities.

Ms. Manton explained that programmatic access would address access to the content of the artwork, as directed by the Mayor's Office. The City Attorney has confirmed programmatic as well as physical access is an obligation of all departments of the City and County of San Francisco, in response to the 1990 Americans with Disabilities Act.

Based on these various meetings and discussion, Ms. Manton reported that the Public Art Program, for example, was attempting to enhance programmatic access for future projects in a variety of ways. Possible methods being considered include: large format plaques providing primary information, with Braille, for people with low or no vision; notebooks including large text and detailed photographs, to be housed on-site with the artwork, when feasible; and tape recordings of interviews with the artists, to be stored on-site, in the Arts Commission's offices, the Main Library, City Hall, and/or the Rose Resnick Lighthouse for the Blind. Future efforts to provide recorded information might also include 'Talking Signs' or a toll-free telephone number with recorded messages. Staff also plans to meet with representatives from Antenna Audio, which produces recorded tours for museums, to discuss efforts for the new artworks at the Airport. Additionally, new contracts with artists will include language requiring the artist to address these accessibility issues, and perhaps, where feasible, incorporating features to appeal to at least two of three senses, such as sound and vision. It was acknowledged that the ultimate responsibility for compliance, however, rests with the Commission. Ms. Manton also reported



that Mr. Skaff had indicated that these accessibility efforts should be applied to all, past and future, public art projects in the city, and that each project should embrace a multi-sensory approach.

Mr. Jenkins asked for clarification between what was mandated by law and what was desirable. He expressed a concern that these requests would affect every program in the Arts Commission, and that they appeared to make no distinction between temporary and permanent exhibits, placing an undue burden on the gallery's temporary exhibits.

Ms. Manton added that a meeting was being organized with the City Attorney's office to obtain clarification on the laws.

Commissioner Stermer suggested that a pro-active approach to the Mayor's Office demands might lead to greater results. He suggested working with representatives from Rose Resnick to develop the letterpress technology which would allow the sight-impaired to experience visual artworks through the touch of half-tone etched reproductions. He further suggested that staff prepare a budget of the cost to create recordings and other enhancements for all past projects, and submit it to the Mayor's Office requesting assistance in identifying the funds required for such a large-scale effort.

Ms. Manton further added that the all involved parties need to acknowledge the cost impact of these requirements on smaller art enrichment projects with limited budgets.

To demonstrate the potential impact of these new expectations, Ms. Moran presented a mock up for a bronze identification plaque to be installed at Chinatown Park. The plaque includes text stating the artists' names, the titles of the works, credits and how to access additional information. All text is 5/8" in height, raised and sans serif, and includes Braille and Chinese translations.

Debra Lehane suggested that the additional informational text (including Braille, translations, and directions to recorded information) should not be included on the permanent plaque, as the location for such information might change. She suggested placing that information on a separate, easily replaceable plaque. She also expressed a concern regarding how these issues would impact the Collection, including, for example, plaques on freestanding sculptures lacking adequate space for enlarged text. She also suggested that the Arts Commission could promote access to the Collection through its web-site, once it is on-line.

Commissioner Guggenheim asked if there were any statistics available regarding the number of people requiring wheelchair or other access to artworks, suggesting that the Arts Commission needs to demonstrate how it is addressing a majority of the people with various needs, even if it cannot reach 100% of the people. He also commented that the whole process might provide new creative opportunities.

Commissioner Roth asked if staff could determine how much had been spent on signage for 1998 projects, to compare that figure with the amount that would be spent if new plaques were to be fabricated for each.

Staff thanked the Commissioners for their suggestions, and stated that they would continue to work on these issues with other city staff and the Arts Commissioner Director Richard Newirth, before returning to the Commission with recommendations.

#### **X. Sunnydale Art Enrichment / Endangered Garden**

Jill Manton reported on the revival of efforts to restore the shellfish beds at the Sunnydale Pump Station as part of the art enrichment for the area, and alluded to the other components of the artist's project including song bird and butterfly habitats incorporated into an oversized Garter Snake motif. She reminded the Commissioners that in 1989, while obtaining BCDC



approval for the project, the Audubon Society had objected to the project as sculpture in the San Francisco Bay, rather than a shellfish bed restoration project. She inquired as to whether any of the Commissioners had suggestions for representatives in the environmental community whom she might contact for guidance and cooperation on the project.

Commissioner Stermer suggested a contact at the Earth Island Institute, and Ms. Manton agreed to report back to the Committee on progress in the months to come.

#### **XI. 911 Emergency Communication Center**

Jill Manton reported that a problem had been detected with a portion of the artwork by artist Cheryl Riley installed at the 911 Emergency Center. The work includes 80-4"x4" and four larger resin vessels enclosed in concrete. This aspect of the artwork included found objects collected by neighborhood children, and subsequently embedded in the resin. A sample of this resin had resided in the Arts Commission offices for over a year without changing. Now that the resin is enclosed in concrete on site, it is beginning to crack and become cloudy. Ms. Manton reported that they had determined that the sealant used was inappropriate for use with resin as well, and that she believed that the resin would need to be replaced rather than repaired.

Ms. Manton further reported that the other artist for this project Clifford Rainey's contract had been closed out to make contingency money available to pay Ms. Riley for her unanticipated expenses, and that payment of those additional funds had been approved but not yet paid. She explained that as Ms. Riley has moved to New York, as discussed earlier in the meeting, staff feel the need to hold the funds in abeyance to possibly cover the costs of repair or replacement, and that the artist's contract included language to cover inherent vice for one year from completion. Staff and the artist will investigate removal and replacement of defective components through the artist's insurance policy. Ms. Manton concluded by acknowledging Ms. Riley's efforts, and that the project had been very difficult.

#### **XII. MUNI F-Line Art Enrichment**

Ms. Manton reported that Civic Design had reviewed the ornamental railings to be installed along the F-Line extension, and that staff recommended that funds generated from construction cost of the railings be used for repair and conservation of public art on other MUNI projects.

Motion: Motion to approve staff recommendation to utilize funds from the MUNI F-Line for repair and conservation of other MUNI public art projects.

Moved: Stermer/Roth

#### **XIII. Moscone Expansion**

Ms. Manton provided updates on the interior and exterior artwork projects at the Moscone Center. She reported that the fire consultant Rolf Jensen & Associates- hired for an additional project cost of \$18,000 taken from the art program's contingency- had conducted tests on the redwood sculpture to be installed in the building, and determined that no additional sprinkler systems would be needed. She further reported that preliminary estimates indicated that installation of the sculpture, in sections, would exceed the \$500,000 total project budget. A previously-felled tree had been identified for the project, at a cost savings of \$42,000, and that the artists were being encouraged to consult with furniture movers or carpenters rather than fine arts handlers to move the piece, as the entire project is currently \$80,000 over budget.

With regard to the exterior project Ms. Manton reported that artists had finalized a budget in January, but that the project would now require 15-1/2 additional tons of steel. Furthermore, Ms. Manton reported that while they had initial discussions with Light House, the manufacturer of the LED screen- which will require rear access and a catwalk for maintenance- she was now considering whether to enter into a three year contract with them or a simple letter of intent for the time being. She explained that the City Attorney expressed concerns about the Arts Commission ability to avail itself of the newest technology at the time of manufacture.

Commissioner Guggenheim recommended waiting for two years before entering into an agreement, as the technology would change in that period of time and an alternate manufacturer might present itself.

#### **XIV. Mid-Embarcadero Public Art**

Ms. Manton reported that artist Buster Simpson had contacted staff to request compensation for additional expenses he incurred in the course of developing and presenting his proposal for the Mid-Embarcadero. Ms. Manton indicated that while she had not as yet identified a funding source she needed approval from the Commission should such funds become available.

Commissioner Stermer stated that the artist had made his efforts in good faith, and should be compensated for his expenses. Commissioner Guggenheim agreed.

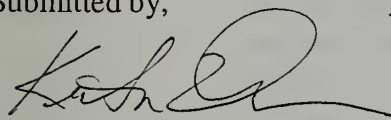
Motion: Motion to approve additional payment, if the funds can be procured, in the amount of up to \$5,000 to Buster Simpson for proposal and travel expenses related to the Mid-Embarcadero Public Art Project.

Moved: Stermer/Guggenheim

#### **XVI. Adjournment**

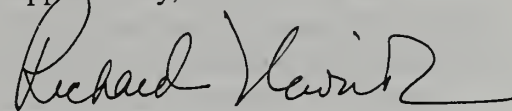
As there was no further business, the meeting was adjourned at 5:15 p.m.

Submitted by,



Kristen Zaremba  
Public Art Program Asst.

Approved by,



Richard Newirth  
Director of Cultural Affairs

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 1, 1861. It is a very important document, as it sets out the President's policy for the new year.

2. The second part of the document is a report from the Secretary of the Treasury, dated January 1, 1861. It contains a detailed account of the financial state of the country at the beginning of the year.

3. The third part of the document is a report from the Secretary of the Interior, dated January 1, 1861. It contains a detailed account of the state of the interior of the country at the beginning of the year.

4. The fourth part of the document is a report from the Secretary of the Navy, dated January 1, 1861. It contains a detailed account of the state of the Navy at the beginning of the year.

5. The fifth part of the document is a report from the Secretary of the War, dated January 1, 1861. It contains a detailed account of the state of the War at the beginning of the year.

6. The sixth part of the document is a report from the Secretary of the State, dated January 1, 1861. It contains a detailed account of the state of the State at the beginning of the year.

7. The seventh part of the document is a report from the Secretary of the War, dated January 1, 1861. It contains a detailed account of the state of the War at the beginning of the year.

8. The eighth part of the document is a report from the Secretary of the State, dated January 1, 1861. It contains a detailed account of the state of the State at the beginning of the year.

9. The ninth part of the document is a report from the Secretary of the War, dated January 1, 1861. It contains a detailed account of the state of the War at the beginning of the year.

10. The tenth part of the document is a report from the Secretary of the State, dated January 1, 1861. It contains a detailed account of the state of the State at the beginning of the year.

11. The eleventh part of the document is a report from the Secretary of the War, dated January 1, 1861. It contains a detailed account of the state of the War at the beginning of the year.

12. The twelfth part of the document is a report from the Secretary of the State, dated January 1, 1861. It contains a detailed account of the state of the State at the beginning of the year.





OCT 20 1999

REVISED

AGENDA

VISUAL ARTS COMMITTEE

Wednesday, October 20, 1999

3:00 p.m.

25 Van Ness Avenue, Suite 70

SAN FRANCISCO  
PUBLIC LIBRARYRICHARD NEWIRTH  
DIRECTOR OF CULTURAL AFFAIRS

0.95

Notice: Requests to testify are accepted by completing one of the public testimony cards, which are available at all hearings, and submitting it to the Committee Secretary before the item on which the individual wishes to speak comes up for consideration. The Presiding Officer will call for public testimony on agenda items either at the beginning of the meeting or prior to the vote on particular items.

20/99  
used

## PROGRAMS

CIVIC DESIGN REVIEW  
COMMUNITY ARTS  
& EDUCATION  
PERFORMING ARTS  
PUBLIC ARTCULTURAL EQUITY GRANTS  
SUITE 60CIVIC ART COLLECTION  
STREET ARTISTS LICENSES  
SUITE 70ART COMMISSION GALLERY  
401 VAN NESS AVENUE  
415.554.6080TP://THECITY.SFSU.EDU/SFAC/  
MAIL: SFAC@THECITY.SFSU.EDU

## I. Consent Calendar

1. Motion to extend Marcia Donahue's fabrication contract #CT2830016 until December 31, 1999 for the fabrication and installation of Five Carved Stones at New Chinatown Park.
2. Motion to authorize final payment of \$1,000 to Marcia Donahue for contract #CT2830016 for the fabrication and installation of Five Carved Stones at New Chinatown Park.
3. Motion to accept Five Carved Stones by Marcia Donahue, dated 1995, including five granite stones carved to represent two peaches, one persimmon, and two moon faces, and ranging in size from 30 inches long by 20 inches wide to 52 inches long and 45 inches wide, installed in New Chinatown Park at Powell and John Streets in Chinatown, into the Civic Art Collection of the City and County of San Francisco.
4. Motion to authorize payment of up to \$3500 to McCracken & McCracken for fabrication and installation of two identification plaques for artworks by Lampo Leong and by Marcia Donahue at New Chinatown Park.
5. Motion to approve "Love Letters," the glass fresco artwork by Enrique Chagoya, as fabricated by Cesar Color, Inc., and to approve installation of the artwork in Concourse A of the San Francisco International Airport.
6. Motion to accept "Love Letters," the glass fresco artwork by Enrique Chagoya, dated 1999, 16 feet high and 24 feet wide, installed in Concourse A of the San Francisco International Airport, into the Civic Art Collection of the City and County of San Francisco.
7. Motion to authorize final payment of \$8,000 and up to \$500 in expenses to Enrique Chagoya for contract #CT289PUB4313 for consultation during final design, fabrication and installation of "Love Letters," a glass fresco artwork installed at the San Francisco International Airport.
8. Motion to authorize final payment of \$6,288 to Cesar Color, Inc. for contract CT289PUB4316 for fabrication and transportation of "Love Letters," a glass fresco artwork designed by Enrique Chagoya and installed at the San Francisco International Airport.

CITY AND COUNTY OF  
SAN FRANCISCO

9. Motion to approve "Salt Peanuts," the artwork by Mildred Howard, as fabricated, and to approve installation in Concourse A of the San Francisco International Airport.
10. Motion to enter into an agreement with Brian Lease in the amount of \$5000 for regular maintenance of the Endangered Garden, Sunnydale Pump Station.
11. Motion to authorize payment of \$6,500 to Superior Supermarket Services for cleaning and sealing of the North and South Embarcadero sections of the Ribbon sculpture.
12. Motion to authorize payment to Sarver Construction of up to \$15,000 for the installation of anti-skateboarding devices, and other associated repairs to existing damages along the Southern sections of the Embarcadero Ribbon sculpture.
13. Motion to authorize the Director of Cultural Affairs to accept and expend two grants, in the amounts of \$9,582.45 and \$13,277.50, from the Forest Service of the United States Department of Agriculture, funds granted through the San Francisco Urban Resources Partnership, for additional work to be performed on the Endangered Garden, Sunnydale Pump Station.
14. Motion to authorize a stipend payment of \$3000 to the BayView YMCA for services related to the restoration of the Endangered Garden, Sunnydale Pump Station.
15. Motion to authorize payment to Patricia Johansen for an amount not to exceed \$5,000 for reimbursable travel expenses related to implementation of her Endangered Garden Project at the Sunnydale Pump Station.
16. Motion to authorize payment to Sigurdur Matthiasson in the amount of \$601 for video documentation of the San Francisco International Airport artwork.

## II. Gallery

*Rupert Jenkins*

Presentation and staff report.

Motion: Motion to approve the Folk Art exhibition for the Arts Commission Gallery, curated by Bonnie Grossman.

Motion: Motion to approve a grant proposal to the Creative Work Fund for a collaboration between the Arts Commission Gallery, Catherine Sneed/The Garden Project, and Ann Chamberlain to renovate City Site.

**III. Moccasin Communication and Control Center / New Art Enrichment**

*Nina Dunbar*

Report on selection panel's recommendations.

Motion: Motion to approve artists Arthur Stern, Alan Masaoka and Rene Yung as semi-finalists and John Wilson White as an alternate for the Moccasin Communication & Control Center Project, and to authorize payments of \$500 to each semi-finalist for the development of a design proposal for the project.

**IV. Tenderloin Task Force**

*Nina Dunbar*

Report on selection panel's recommendations.

Motion: Motion to approve the panel's selection of Anders Barth as the artist for the Tenderloin Task Force Public Art Project, and to authorize the Director of Cultural Affairs to enter into a contract with the artist for an amount not to exceed \$24,500.

Motion: Motion to authorize staff to seek additional funds to approve the panel's recommendation to commission Ira Watkins to create an artwork for the Tenderloin Task Force Public Art Project.

**V. Collections**

Staff report

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Genevieve Baird for the conservation and new armature of the Buddha in the Tea Garden of Golden Gate Park for an amount not to exceed \$80,000.

Motion: Motion to approve the proposal by Eugene Daub for a bronze plaque of Mo Bernstein for the San Francisco International Airport.

Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract with Eugene Daub to commission a plaque of Mo Bernstein for the San Francisco International Airport for an amount not to exceed \$20,000.

**VI. Airport**

*Susan Pontious*

Staff report on Airport Art Steering Committee action on proposed artwork for Interfaith Center at Airport.



Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Birdair, Inc. for an amount not to exceed \$219,000 to install the fabric portion of James Carpenter's Sculptural Light Reflectors at San Francisco International Airport.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with James Carpenter Design Assoc. for an amount not to exceed \$54,000 to install the dichroic glass edge on his sculptural light reflectors.

**VII. Zoo**

*Susan Pontious*

Staff report.

**VIII. Moscone Expansion**

Nina Dunbar

Staff update on Interior Artwork

**IX. Third Street Light Rail**

*Jill Manton*

Staff update.

**X. New Business**

**XI. Old Business**

**XII. Adjournment**

MINUTESVISUAL ARTS COMMITTEE

Wednesday, October 20, 1999

3:00 p.m.

25 Van Ness Avenue, Suite 70

NOV 03 1999

SAN FRANCISCO  
PUBLIC LIBRARYRICHARD NEWIRTH  
DIRECTOR OF CULTURAL AFFAIRS**Commissioners Present:**

Ralph Guggenheim, Chair; Dugald Stermer; Denise Roth; Dede Wilsey

Absent: Stanlee Gatti

## PROGRAMS

CIVIC DESIGN REVIEW  
COMMUNITY ARTS  
& EDUCATION  
PERFORMING ARTS  
PUBLIC ARTCULTURAL EQUITY GRANTS  
SUITE 60CIVIC ART COLLECTION  
STREET ARTISTS LICENSES  
SUITE 70COMMISSION GALLERY  
401 VAN NESS AVENUE  
415.554.6080WWW.THECITY.SFSU.EDU/SFAC/  
EMAIL: SFAC@THECITY.SFSU.EDU**Staff Present:**

Director Richard Newirth; Nina Dunbar; Rupert Jenkins; Debra Lehane; Jill Manton; Judy Moran; Susan Pontious; Kristen Zaremba

Absent: Tonia Macneil

Note: All votes are unanimous unless recorded otherwise.

The meeting was called to order at 3:15 p.m.

**I. Consent Calendar**Motion: Motion to approve the following consent calendar items.Moved: Stermer/Wilsey

1. Motion to extend Marcia Donahue's fabrication contract #CT2830016 until December 31, 1999 for the fabrication and installation of "Five Carved Stones" at New Chinatown Park.
2. Motion to authorize final payment of \$1,000 to Marcia Donahue for contract #CT2830016 for the fabrication and installation of "Five Carved Stones" at New Chinatown Park.
3. Motion to accept "Five Carved Stones" by Marcia Donahue, dated 1995, including five granite stones carved to represent two peaches, one persimmon, and two moon faces, and ranging in size from 30 inches long by 20 inches wide to 52 inches long and 45 inches wide, installed in New Chinatown Park at Powell and John Streets in Chinatown, into the Civic Art Collection of the City and County of San Francisco.
4. Motion to authorize payment of up to \$3500 to McCracken & McCracken for fabrication and installation of two identification plaques for artworks by Lampo Leong and by Marcia Donahue at New Chinatown Park.
5. Motion to approve "Love Letters," the glass fresco artwork by Enrique Chagoya, as fabricated by Cesar Color, Inc., and to approve installation of the artwork in Concourse A of the San Francisco International Airport.
6. Motion to accept "Love Letters," the glass fresco artwork by Enrique Chagoya, dated 1999, 16 feet high and 24 feet wide, installed in Concourse A of the San Francisco International Airport, into the Civic Art Collection of the City and County of San Francisco.

CITY AND COUNTY OF  
SAN FRANCISCO

7. Motion to authorize final payment of \$8,000 and up to \$500 in expenses to Enrique Chagoya for contract #CT289PUB4313 for consultation during final design, fabrication and installation of "Love Letters," a glass fresco artwork installed at the San Francisco International Airport.
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16. Motion to authorize payment to Sigurdur Matthiasson in the amount of \$601 for video documentation of the San Francisco International Airport artwork.

## **II. Gallery**

### **1. Gallery Exhibits**

Gallery Director Rupert Jenkins presented the work of several artists proposed for a group show of Folk Art curated by Bonnie Grossman, to be exhibited in the Arts Commission Gallery from the middle of March through April of 2000. Mr. Jenkins stated that Ms. Grossman, the proprietor of the Ames Gallery in Berkeley, CA, has selected an ethnically diverse group of folk artists distinguished as being self taught and untrained in the fine arts.

Commissioner Stermer stated that he thought this would be a fine exhibition.

Motion: Motion to approve the Folk Art exhibition for the Arts Commission Gallery, curated by Bonnie Grossman.

Moved: Stermer/Wilsey



## 2. City Site

Mr. Jenkins also reported that he planned to meet with artist Ann Chamberlain and possible collaborator Catherine Sneed of the Garden Project, as well as others, immediately after the Visual Arts Committee meeting to discuss possible renovations to City Site. One possible option is a combination cultivation and sculpture garden, which would be gated and closed at night. Soil for the lot will come from the Moscone Expansion Project. He reported that he hoped to have drafted a letter of intent to submit to the Creative Work Fund by November 5th, and to go to the Mayor's office by mid-November. In conclusion, Mr. Jenkins explained that the Mayor's Office and Sheriff's Office might provide additional sources of funding, due to their proximity to the lot, as well as Ms. Sneed's connections to the two offices through her work on the Garden Project and the City Jail.

Motion: Motion to approve a grant proposal to the Creative Work Fund for a collaboration between the Arts Commission Gallery, Catherine Sneed/The Garden Project, and Ann Chamberlain to renovate City Site.

Moved: Wilsey/Roth

## III. Moccasin Communication and Control Center / New Art Enrichment

Project Manager Nina Dunbar reported the Moccasin Communication and Control Center Selection Panel's recommendation of semi-finalists for the project, and that the pool of applicants was very small but qualified. Ms. Dunbar further reported that in addition to the three semi-finalists an alternate, John Wilson White, who has created temporary installations related to Hetch Hetchy, at Moccasin, was recommended. She indicated that despite their admiration for Wilson White's work, the panel had been reluctant to recommend him as one of the semi-finalists due to the temporary nature of the projects he presented to the panel.

In response to a question from Commissioner Guggenheim Ms. Dunbar reported that the selection panel included P.U.C. Project Manager Lena Ch'en and Project Architect Mike Pierron; Moccasin community representative and Hetch Hetchy Water and Power Department Superintendent of Operations Alexis Halstead; Shelley Jurs, a glass artist with commissioned work in the City's Collection; and Rachel Osajima, Director of Exhibitions for the Richmond Art Center.

In response to another question from Commissioner Guggenheim regarding the ongoing topic of a P.U.C. Master Plan for all art enrichment, Ms. Dunbar and Public Art Director Jill Manton reported that the P.U.C. had indicated they are work-ordering funds to hire a full time project architect for a period of three months, to prepare a complete list of all eligible projects as requested by the Arts Commission. Ms. Manton added that Arts Commission staff had informed the P.U.C. staff that they would like their own consultant, Regina Almaguer to work with this individual, but that P.U.C. had not yet responded to this request.

Commissioners Stermer and Guggenheim complimented Ms. Dunbar on the panel's composition.

Motion: Motion to approve artists Arthur Stern, Alan Masaoka and Rene Yung as semi-finalists and John Wilson White as an alternate for the Moccasin Communication & Control Center Project, and to authorize payments of \$500 to each semi-finalist for the development of a design proposal for the project.

Moved: Roth/Stermer

#### **IV. Tenderloin Task Force**

Ms. Dunbar reported that the selection panel for the Tenderloin Task Force had reconvened, and that while the decision had been a difficult one for the panel, they ultimately chose to recommend artist Anders Barth. Ms. Dunbar presented Ms. Barth's proposal maquette to the Commissioners and explained that her proposed work would be composed of ceramic tiles with a gloss glaze in bas relief. She reported that, while the artist representatives on the panel felt that the proposal by artist Ira Watkins was a stronger artistic work conveying tension and street activity, they recognized that the client agency and community representatives felt that Ms. Barth's proposal conveyed a friendly sense of safety fitting for a police station.

In response to these issues, Ms. Dunbar reported that the panel suggested that, particularly as the scope of the construction project has been expanded, additional funding should be sought to commission Ira Watkin's work for a new community room within the Task Force facilities. She added that Brother Kelly Cullen, the community representative on the selection panel, has offered to serve as an advocate for Mr. Watkin's work. Director Rich Newirth concurred with this suggestion, adding that Brother Cullen is a well-known community representative often seen at Board of Supervisor's meetings. Ms. Dunbar concluded by stating that while the panel had difficulty reaching a conclusion, they felt comfortable with their decision.

Commissioner Stermer commented that he was not as impressed with Mr. Watkin's work, as presented in the maquette proposal, as others appeared to be.

Motion: Motion to approve the panel's selection of Anders Barth as the artist for the Tenderloin Task Force Public Art Project, and to authorize the Director of Cultural Affairs to enter into a contract with the artist for an amount not to exceed \$24,500.

Moved: Stermer/Wilsey

Motion: Motion to authorize staff to seek additional funds to approve the panel's recommendation to commission Ira Watkins to create an artwork for the Tenderloin Task Force Public Art Project.

Moved: Roth/Stermer

#### **V. Collections**

##### **1. Admundsen Plaque**

Collection's Manager Debra Lehane provided a program update. She presented the Commissioners with a mock-up of the Admundsen Plaque, measuring 24" wide x 20" tall, with



artwork by Commissioner Stermer. Ms. Lehane explained that she would like the Visual Arts Committee's input and approval before finalizing the design.

The Commissioners responded favorably to the mock-up, and Commissioner Stermer suggested slight modifications to enhance the final design.

## 2. King Carlos Project

Ms. Lehane reported that she was in the process of obtaining an Encroachment Permit for the two-year-old Monument Relocation project of moving Juan Baustista de Anza and King Carlos to Dolores Street at 16<sup>th</sup> Street. She explained that approval for this permit will have to go before the Board of Supervisors, as with the Bufano sculpture which had to be re-sited from the Airport. She also invited the Commissioners to a rededication of the Ruth Asawa Origami Fountains in Japantown, scheduled for later in the evening.

Director Newirth commented that Ms. Lehane had already committed a substantial amount of time to obtain community support for the Juan Baustista de Anza/King Carlos project.

## 3. Buddha Sculpture

Regarding the motions on the agenda, Ms. Lehane reported on plans for conservation of the Buddha sculpture in Golden Gate Park. She explained that staff hope to remove the Buddha from its pad in November, and to return the sculpture in time for the May 2000 festivals. In addition to conservation and new armature, a new pad and pedestal will be installed with funds contributed by the Tea Garden.

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Genevieve Baird for the conservation and new armature of the Buddha in the Tea Garden of Golden Gate Park for an amount not to exceed \$80,000.

Moved: Stermer/Wilsey

## 4. Mo Bernstein Plaque

Finally, Ms. Lehane reported that the Airport had requested a plaque to commemorate Mo Bernstein, a long-time San Francisco International Airport Commissioner. She presented three proposals and explained that the Airport was funding the project. Ms. Lehane reported that the Airport Steering Committee had selected artist Eugene Daub to design and fabricate the plaque as they felt his proposal best captured the spirit of Mr. Bernstein, although they had suggested some modifications to the current design.

In response to a question from Commissioner Stermer Ms. Lehane explained that the Airport had established the budget of \$20,000. She also indicated that the motion presented here was for an amount not to exceed \$20,000.

Commissioner Guggenheim suggested that even if changes are made to Mr. Daub's proposal, that he liked having an image relating to the airport included in the body of the text to balance the design.



Motion: Motion to approve the proposal by Eugene Daub for a bronze plaque of Mo Bernstein for the San Francisco International Airport.

Moved: Stermer/Wilsey

Motion: Motion to authorize the Director of Cultural Affairs to enter into a contract with Eugene Daub to commission a plaque of Mo Bernstein for the San Francisco International Airport for an amount not to exceed \$20,000.

Moved: Stermer/Wilsey

## **VI. Airport**

### **1. Interfaith Center**

Project Manager Susan Pontious reported that the Airport Art Steering Committee had convened to discuss a proposed artwork for the new Interfaith Center to be incorporated into the new Airport Terminal. She explained that Ms. Manton had been contacted by the Interfaith Center project architect and Rabbi Micki Bourne with several suggestions regarding the incorporation of artworks into the Center. Ms. Pontious estimated that, were all of the suggestions for artwork locations to be accepted, it could easily utilize a \$100,000 budget. The Center will be located on the 3<sup>rd</sup> level of the International Terminal near the BART entrance to the Airport. As the entryway will be exposed to a great deal of foot traffic, and as the project budget for the Center itself is estimated at between \$500,000 and \$750,000, Ms. Manton and Ms. Pontious initially suggested an entry piece at a cost of \$20,000-\$30,000, which would be visible to a larger public audience.

Ms. Pontious further reported that the Airport Steering Committee had indicated that they do not fully support the effort to commission an artwork for the Center, that in fact there would be no entry doors, and that the entrance to the Center will be impacted by a BART conveyor to be situated in the passageway. She explained that various members of the Steering Committee have some concern that the project might represent a conflict of Church and State. She concluded by stating that the Rabbi appeared to be somewhat distressed to learn that the Steering Committee was not supportive of the project.

Ms. Lehane suggested installing some of the Collection's existing artworks, which are currently in storage, into the Center. She indicated that the Rabbi initially was not enthusiastic about this idea, thus a proposal to install existing artworks would need to be presented in the most positive terms. Staff and Commissioners discussed the merits of re-siting existing works for the Center and Ms. Pontious promised to provide an update at the next meeting.

### **2. Jamie Carpenter Project**

In conclusion, Ms. Pontious reported that she was removing the motion to enter into an agreement with James Carpenter for installation of the dichroic glass edge, as his technical consultant is a non-union employee and restricted from working at the Airport, thus Birdair would be completing the installation.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Birdair, Inc. for an amount not to exceed \$219,000 to install the fabric portion of James Carpenter's Sculptural Light Reflectors at San Francisco International Airport.

*The following motion was withdrawn from the agenda.*

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with James Carpenter Design Assoc. for an amount not to exceed \$54,000 to install the dichroic glass edge on his sculptural light reflectors.

## **VII. Zoo**

Ms. Pontious reported that she had spoken with Cheryl Riley regarding the Zoo project, and that they had come to an agreement with the project architects to commission Ms. Riley to design plaques that will run along the center of "Zoo Street". She explained that this would be a manageable project for the artist to complete while residing in New York.

## **VIII. Moscone Expansion**

Nina Dunbar reported that she had made some progress on the Moscone Expansion Interior Artwork. She explained that the initial budget of \$100,000 for the procurement of the Redwood tree, which had allowed for possible expenses such as hiring of a helicopter for transportation of the tree out of a forested area, could now be reduced by a significant amount. Ms. Dunbar explained that the artists had located a 116-foot tree in perfect condition, already designated to be felled, in an easily accessible location in Branscom, CA, approximately 40 miles northwest of Ukiah, and that she had traveled with the artists to purchase the tree in person. She explained that the largest cost would now be installation of the tree in the building, and that the artists had provided a proposal for handling the installation directly, thus bringing the project cost to the original budget of \$500,000.

Ms. Dunbar further reported that the project still needs the approval of the Fire Department. Representatives from that department feel that the Smoke Control Report provided by Rolf Jensen & Associates does not ensure that smoke produced from the tree catching on fire could be contained on each floor, due to the three-story atrium openings. This condition is not affected by the fact that the tree will be treated with a fire-retardant.

Ms. Manton stated that this is a serious obstacle, and that Mr. Newirth would probably have to appeal to the head of the Fire Department to negotiate a solution.

## **IX. Third Street Light Rail**

Ms. Manton reported that she was negotiating with MUNI representatives to determine a mutually agreeable augmentation of the art enrichment budget for the Third Street Light Rail. Ms. Manton provided the Commissioners with a summary of the ongoing discussion between MUNI staff, Ms. Manton and Mr. Newirth, dating back to 1996, prior to the revision of the Ordinance mandating that 2% of the construction budget be dedicated to art enrichment. She explained that in 1997 Arts Commission and MUNI staff had agreed to a figure of \$1.84 million, or 1-1/2% of the construction budget, which provided funds for art enrichment at 15 out of 31 stations. As the project construction budget had now been increased significantly the Arts Commission and MUNI staff could not come to a consensus on an increased allocation. She



further explained that a while a 2% allocation of the current budget would be \$3.9 million, she had requested \$2.9 million to allow for art treatment at the remaining stations, a contingency, a maintenance budget and a previously-promised Youth Art program. MUNI staff currently have offered \$ 2.3 million, as they disagree as to the components of the budget to be included in the calculation for art enrichment.

Ms. Manton concluded by stating that MUNI staff had been informed that Civic Design Phase II approval for the substations would be withdrawn from the Full Commission Agenda on November 1<sup>st</sup> unless an agreement is reached. She further explained that if an agreement could not be reached the issue would be forwarded to the Mayor and Board of Supervisors as dictated by the Art Enrichment Ordinance.

The Commissioners and Director Newirth all agreed with Ms. Manton's assessment. Mr. Newirth indicated that he was prepared to negotiate with the General Director of MUNI if necessary.

#### **X. New Business**

##### **1. Haring Sculpture for 3<sup>rd</sup> and Howard**

Ms. Manton reported that staff had encountered a problem with installation of the Keith Haring sculpture at 3<sup>rd</sup> and Howard due to a PG&E vault that must remain accessible. Ms. Manton stated that she previously inquired as to any vaults of this type, but only now had this information become available. She proposed a modification to the existing planting bed, which will cantilever out beyond the existing planter approximately three feet, to gracefully accommodate the sculpture. She further reported that she will have to meet with Walter Park of the Mayor's Office on Disability to ensure that such a proposal meets ADA requirements, and will require a motion to approve payment to Mark Sabatini for design of the supporting structure.

##### **2. The Arion Press**

Commissioner Stermer distributed a letter from Andrew Hoyem of the Arion Press. He explained that the Arion Press, which includes a commercial fine press, museum and renowned typefoundry and typesetting company M & H Type, has lost its lease on the 10,000 square-foot space they have occupied at 460 Bryant Street since 1985. The press is now looking for suggestions of how to sustain their various enterprises.

Commissioners and staff discussed various ways in which the company might be preserved.

##### **3. Organ Pavilion**

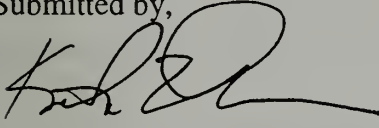
In conclusion, Mr. Newirth informed the Commissioners that Art Enrichment Funds for the Mid-Embarcadero will be considered for construction expenditures relating to the Music Concourse and Organ Pavilion, as previously presented by Jim Haas to the Visual Arts Committee in July, at a Transportation and Land Use Committee Meeting of the Board of Supervisors. Mr. Newirth and Ms. Manton explained that the actual resolution being considered carries no legal weight, but that they felt using art enrichment funds for this project was inappropriate, and might set a negative precedent for future projects.



**XI. Adjournment**

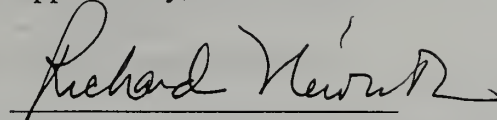
As there was no further business, the meeting was adjourned at 4:50 p.m.

Submitted by,



Kristen Zarembo  
Public Art Program Asst.

Approved by,



Richard Newirth  
Director of Cultural Affairs





NOV 18 1999

SAN FRANCISCO  
PUBLIC LIBRARY

**A G E N D A**  
**VISUAL ARTS COMMITTEE**  
**Wednesday, November 17, 1999**  
**3:00 p.m.**

25 Van Ness Avenue, Suite 70

RICHARD NEWIRTH  
 DIRECTOR OF CULTURAL AFFAIRS

10.95

*too late to post*

17/99

## PROGRAMS

CIVIC DESIGN REVIEW  
 COMMUNITY ARTS  
 & EDUCATION  
 PERFORMING ARTS  
 PUBLIC ART

CULTURAL EQUITY GRANTS  
 SUITE 60

CIVIC ART COLLECTION  
 STREET ARTISTS LICENSES  
 SUITE 70

ART COMMISSION GALLERY  
 401 VAN NESS AVENUE  
 415.554.6080

TEL: //THECITY.SFSU.EDU/SFAC/  
 MAIL: SFAC@THECITY.SFSU.EDU

**I. Consent Calendar**

1. Motion to authorize payment of \$1,310 to Baird, Rief & Associates for cleaning and protective coating of 5 stone sculptures by Marcia Donahue and a granite medallion by Lampo Leong in the Woh Hei Yuen Park in Chinatown.
2. Motion to rescind Resolution #0802-99-333 authorizing the Director of Cultural Affairs to enter into a contract with the Artist Team of Ken Smith, Bill Buchen, Mary Buchen, and Chris Andrews for Final Design and Construction Documents for the Third Street Light Rail Project in the amount of \$18,000 for Artist Design Fee, up to \$10,000 for reimbursable design expenses and up to \$12,000 for travel expenses.
3. Motion to rescind Resolution #0802-99-334 authorizing the Director of Cultural Affairs to enter into a contract with the Artist Team of Horace Washington, Frederick Hayes and Joe Sam for Final Design and Construction Documents for the Third Street Light Rail Project in the amount of \$15,000 for Artist Design Fee, up to \$10,000 for reimbursable design expenses and up to \$1,000 for travel expenses.
4. Motion to rescind Resolution #0802-99-335 authorizing the Director of Cultural Affairs to enter into a contract with the Artist Team of Nobuho Nagasawa and Anita Margrill for Final Design and Construction Documents for the Third Street Light Rail Project in the amount of \$13,000 for Artist Design Fee, up to \$10,000 for reimbursable design expenses and up to \$5,000 for travel expenses.
5. Motion to rescind Resolution #0802-99-336 authorizing payment of up to \$3,000 to AcroGraphics Inc., for design and fabrication of ADA-appropriate plaques and signage for Chinatown Park artworks.
6. Motion to authorize payment in the amount of \$2,500 to Mark Sabatini for design and drafting services relative to the proposed Keith Haring sculpture installation at 3rd and Howard Streets.
7. Motion to authorize additional payment of up to \$6,000 to Sarver Construction for repairs to existing concrete on the Embarcadero Ribbon Sculpture.



CITY AND COUNTY OF  
 SAN FRANCISCO



**II. Gallery**

*Rupert Jenkins*

Staff report on City Site.

Motion: Motion to approve payments totaling \$5,000 for City Site internship.

Motion: Motion to approve additional artists for the "Neural Notations" exhibition scheduled for January-March, 2000.

**III. Collections**

Staff report

**IV. Third Street Light Rail**

*Judy Moran and Jill Manton*

Staff update and discussion of marquee attachments.

**V. Airport**

*Susan Pontious*

Staff updates:

1. James Carpenter

Motion: Motion to approve substitution of unbleached for pre-bleached Fabrasorb II fabric for James Carpenter's sculptural light reflectors.

2. Vito Acconci

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Vito Acconci for \$100,000 to fabricate, transport and install the wall feature for his artwork and a full construction mock-up of one of the light sculptures.

3. Update on problems related to re-installation of Joyce Kozloff's tile mosaics.

**VI. Zoo**

*Susan Pontious*

1. Review and request for approval of design proposal by Cheryl Riley for San Francisco Zoo.

Motion: Motion to approve design proposed by Cheryl Riley for the San Francisco Zoo.

2. Review of revised design concept by Jud Fine and Barbara McCarren for Zoo.

**VII. Sunnydale Pump Station**

*Jill Manton*

Staff report and investigation status regarding feasibility of Shellfish Bed Restoration.

**VIII. Moscone Expansion Interior Artwork**

*Nina Dunbar*

Presentation of proposed design solutions to satisfy fire safety code requirements. Update on progress in obtaining a suitable tree for the project.

Motion: Motion to approve fire safety design modification(s) for final artwork design.

Motion: Motion to modify the artist's existing contract# CT280PUB4302 to include tree procurement services and additional design work for an amount not to exceed \$33,000 for a total contract amount of \$126,150.

**IX. Jose Coronado Playground**

*Jill Manton*

Staff report attached.

Motion: Motion to terminate contract #CT2860122 with FRESCO for a public art project at Jose Coronado Playground.

Motion: Motion to approve the following changes to contract #CT2871018 with FRESCO for a public art project at Jose Coronado Playground: Change the name from FRESCO, a partnership, to Eduardo Pineda, an individual; increase the total contract amount from \$12,000 to \$14,000; and extend the termination date of the contract to March 1, 2000.

**X. ADA Programmatic Accessibility**

*Jill Manton*

Staff Update.

**XI. Upcoming Art Enrichment for Recreation and Park Projects**

*Jill Manton*

Staff report on upcoming art enrichment for Recreation and Park projects:

1. Balboa Park Restrooms \$3,400
2. Golden Gate Park Pavilion \$10,000+/-
3. Margaret Hayward Playground \$10,000+/-

**XII. New / Old Business**

**XIII. Adjournment**

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is crucial for the company's financial health and for providing reliable information to stakeholders.

2. The second part outlines the specific procedures for recording transactions. It details the steps from initial entry to final review, ensuring that all data is captured correctly and consistently.

3. The third part addresses the role of the accounting department in overseeing these processes. It highlights the need for regular audits and the implementation of internal controls to prevent errors and fraud.

4. The fourth part discusses the impact of these practices on the company's overall performance. It notes that accurate record-keeping leads to better decision-making and improved financial stability.

5. The fifth part provides a summary of the key points discussed and reiterates the commitment to high standards of accuracy and transparency.

6. The final part of the document includes a list of references and a conclusion, summarizing the overall findings and recommendations.



## ACCESSIBILITY INFORMATION

*\*Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market,  
one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our accessibility hotline at (415) 554-8925 to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Liz Lerma in the Community Arts and Education Program at (415) 252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

For more information on your rights under the Sunshine Ordinance or to report a violation of the ordinance, contact the Sunshine Ordinance Task Force at 554-4851.

Attention: Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance [SF Admin Code 16.520 - 16.534] to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the Ethics Commission at 1390 Market Street #701, San Francisco, CA 94102, telephone (415) 554-9510, fax (415) 703-0121 and web site <http://www.ci.sf.ca.us/ethics/>.

# THE HISTORY OF THE UNITED STATES

OF THE UNITED STATES OF AMERICA

FROM THE FIRST SETTLEMENTS TO THE PRESENT TIME

BY JAMES M. SMITH

IN TWO VOLUMES

VOLUME I

THE FIRST SETTLEMENTS TO THE PRESENT TIME

THE FIRST SETTLEMENTS TO THE PRESENT TIME

THE FIRST SETTLEMENTS TO THE PRESENT TIME

THE FIRST SETTLEMENTS TO THE PRESENT TIME



# SAN FRANCISCO ARTS COMMISSION

## MINUTES VISUAL ARTS COMMITTEE Wednesday, November 17, 1999 3:00 p.m. 25 Van Ness Avenue, Suite 70

DOCUMENTS DEPT.

DEC - 7 1999

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### Commissioners Present:

Stanlee Gatti, Chair; Dugald Stermer, Denise Roth

Absent: Ralph Guggenheim, Dede Wilsey

### Staff Present:

Director Richard Newirth, Nina Dunbar, Rupert Jenkins, Debra Lehane, Jill Manton,  
Judy Moran, Susan Pontious, Kristen Zaremba

Absent: Tonia Macneil

Note: All votes are unanimous unless recorded otherwise.

The meeting was called to order at 3:10 p.m.

### I. Consent Calendar

Motion: Motion to approve the following consent calendar items.

Moved: Stermer/Roth

1. Motion to authorize payment of \$1,310 to Baird, Rief & Associates for cleaning and protective coating of 5 stone sculptures by Marcia Donahue and a granite medallion by Lampo Leong in the Woh Hei Yuen Park in Chinatown.
2. Motion to rescind Resolution #0802-99-333 authorizing the Director of Cultural Affairs to enter into a contract with the Artist Team of Ken Smith, Bill Buchen, Mary Buchen, and Chris Andrews for Final Design and Construction Documents for the Third Street Light Rail Project in the amount of \$18,000 for Artist Design Fee, up to \$10,000 for reimbursable design expenses and up to \$12,000 for travel expenses.
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5. Motion to rescind Resolution #0802-99-336 authorizing payment of up to \$3,000 to AcroGraphics Inc., for design and fabrication of ADA-appropriate plaques and signage for Chinatown Park artworks.
6. Motion to authorize payment in the amount of \$2,500 to Mark Sabatino for design and drafting services relative to the proposed Keith Haring sculpture installation at 3rd and Howard Streets.
7. Motion to authorize additional payment of up to \$6,000 to Sarver Construction for repairs to existing concrete on the Embarcadero Ribbon Sculpture.



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## **II. Gallery**

Gallery Director Rupert Jenkins proposed a motion to add two additional artists, Sara Roberts and Horea, to the upcoming Gallery exhibition, "Neural Notations" and presented examples of the artists' work to the Commissioners. A media version of the work by Sara Roberts was previously exhibited at Yerba Buena Center for the Arts. For the Arts Commission she will present a two-dimensional wall piece. Horea will exhibit a sound and two-dimensional wall piece on language and neural dysfunction.

Motion: Motion to approve Sara Roberts and Horea as additional artists for the "Neural Notations" exhibition scheduled for January-March, 2000.

Moved: Gatti/Roth

A motion to pay intern Ali Morse \$5,000 for future activities related to the renovation of City Site was pulled from the agenda at the instruction of Director Rich Newirth.

Director Rich Newirth added that he is currently researching the feasibility of adding interns to the Arts Commission payroll. He explained that this would be a more appropriate means of compensating future interns, rather than through direct payments.

*The following motion was removed from the agenda.*

Motion: Motion to approve payments totaling \$5,000 for City Site internship.

## **III. Collections**

Civic Art Collection Manager Debra Lehane provided a staff report.

*Items were reviewed in the following order to address all action items, as Commissioner Gatti informed the Committee that he would have to leave early.*

## **IV. Jose Coronado Playground**

Public Art consultant Regina Almaguer reported that artist Eduardo Pineda is continuing to work with Heath Ceramics to produce a series of handcrafted tile murals to be installed at a new recreation center at Jose Coronado Playground. Ms. Almaguer explained that the project had originally included two contracts, both with Fresco, a partnership between Mr. Pineda and Ray Patlan.

One contract was for a youth mural project, which will not be realized. The second contract is for the ceramic tile project. The artist's partnership has been dissolved, and they can no longer receive payments under the name of Fresco. In addition, there have been unexpected delays in the construction schedule, and the artists have been asked to expand their scope of services on the tile project.

In order to resolve these issues, staff requested two motions. The first motion is to close the artist's contract for the youth mural project and re-encumber a portion of the funds therein to the second contract. The second contract shall be issued in the name of Eduardo Pineda, shall be extended to March 1, 2000, and shall be increased by \$2,000, for a total contractual amount of \$14,000.

Motion: Motion to terminate contract #CT2860122 with FRESCO for a public art project at Jose Coronado Playground.

Moved: Roth/Stermer





Motion: Motion to approve the following changes to contract #CT2871018 with FRESCO for a public art project at Jose Coronado Playground: Change the name from FRESCO, a partnership, to Eduardo Pineda, an individual; increase the total contract amount from \$12,000 to \$14,000; and extend the termination date of the contract to March 1, 2000.

Moved: Roth/Stermer

## **V. Airport**

### **1. James Carpenter**

Public Art Project Manager Susan Pontious reported that she is requesting a modification to James Carpenter's contract for his San Francisco Airport project. She explained to the committee that Mr. Carpenter's original contract called for pre-bleached fabric to be used with his sculptural light reflectors, but that the fabric delivered for the project was in fact not pre-bleached. Ms. Pontious further explained that normally the unbleached fabric would eventually bleach on its own when exposed to the sun, but that the Airport's windows all include UV screening materials which would inhibit such natural bleaching. Ms. Pontious reported that Mr. Carpenter has approved use of the unbleached fabric, which he feels is "white enough," rather than pursuing the option to manually bleach the current unbleached fabric, as this process would decrease the translucency of the resulting fabric by 10-20%. She concluded by stating that everyone felt comfortable with the option to substitute the unbleached fabric, and provided a sample of the fabric for the Committee members to inspect. The Commissioners agreed that the sample looked fine.

Motion: Motion to approve substitution of unbleached for pre-bleached Fabrasorb II fabric for James Carpenter's sculptural light reflectors.

Moved: Stermer/Roth

### **2. Vito Acconci**

Ms. Pontious reported that artist Vito Acconci was ready to move ahead with his sub-contractor to do the wall build-out. She explained that J.W. Nickel of Rocket Science needs to create a full size construction mock-up of one of the light sculptures before he can give a final bid for the entire project. She explained that this is standard procedure and the most logical means for preventing any potential problems with fabrication, and that if there are no problems, the mock-up can be incorporated into the final artwork, thus absorbing some of the cost for the mock-up into the final artwork cost. Finally, Ms. Pontious stated that the actual amount of the agreement would be \$106,000, including for \$39,000 for shop drawings and a full-scale construction mock-up, \$54,000 for modifications to the wall, and \$13,000 for associated artist's fees and a contingency.

Commissioner Stermer commented that this was a large sum of money for a single full scale mock up, but that he understood the need for taking such precautionary steps.

Ms. Pontious reminded the Commissioners that a successful mock-up could be incorporated into the final project.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Vito Acconci for \$106,000 to fabricate, transport and install the wall feature for his artwork and for a full construction mock-up of one of the light sculptures.

Moved: Stermer/Roth



### 3. Joyce Kozloff

Finally, Ms. Pontious reported that the item on the agenda regarding the installation of Joyce Kosloff's tile mosaics no longer required discussion. She explained that the potential problem, prompted by a misreading by an architect of the architectural drawings, was resolved.

## VI. Zoo

Susan Pontious reported that artist Cheryl Riley had submitted her proposed revised designs for the San Francisco Zoo. The project would include thirty (30) triangular bronze cast medallions, 28" x 28" each, of three different designs based on various animal patterns adapted from line drawings. Each medallion would also include the scientific and common names for each of the animal patterns, and be set into pavers along Zoo Street. Ms. Pontious explained that the use of cast bronze would allow for great specificity and differentiation within the castings, and that the pavers along the street would serve as frames for the medallions. She added that the Zoo architects had seen and liked the designs, but that the Zoo staff had not yet reviewed Ms. Riley's proposal. She also indicated that Ms. Riley was still obtaining estimates for fabrication of the plaques.

In general, the Commissioners were not impressed with Ms. Riley's proposal. Commissioners and staff discussed the merits of her proposal, and whether sufficient time and creativity had been expended in its development. Specific comments follow below.

Initially Commissioner Stermer suggested that Ms. Riley should ask Zoo staff to provide her with actual images or resources for obtaining accurate images, indicating that the illustrations she had provided with the proposal were taken from 19<sup>th</sup> century publications and inaccurate.

Commissioner Roth stated that she liked the idea, but that Ms. Riley should be submitting many more than three designs, and asked how the plaques would be spaced along the street, and if there could be more than thirty plaques in all.

Commissioner Stermer added that he felt the concept was fine, but that the designs as proposed would require more fact-checking to be accurate, that the artist appeared to be making only a minimal effort on this project, and that she should develop more designs. He also commented that the triangular shape of the proposed plaques was problematic, and that the text included in the center of each plaque, identifying the artist and the Arts Commission by name, should be eliminated, as that information should be included in a project identification plaque. In addition, he did not like the way the Latin and English names of the zoo animals were presented on the plaques.

Commissioner Gatti commented that he felt the concept was interesting, that he admires Ms. Riley's work, but that she could go further with the designs, perhaps providing 10 designs total. He further expressed a concern that plaques set into the walkway would not provide as much impact as some other types of artwork. He stated that he felt a number of recent public art projects included plaque designs of this sort, and that, as Ms. Manton suggested, they do not always provide as strong of a 'counterpoint' to the architectural and landscape elements as they could. He acknowledged that this proposal might be the easiest solution since the artist has moved to New York. He concluded by stating that the Ms. Riley would either need to be extremely accurate in her designs if they were to include the scientific identifications, or that she should develop more artistic 'interpretations' of the patterns, thus moving away from the need for scientific accuracy.

Mr. Newirth concurred with Commissioner Gatti's comments, and added that the snake form-based paving elements in Ms. Riley's original proposal, which also included proposals for the carousel and benches, had received the most positive response from the Commissioners, thus suggesting that Ms. Riley could develop an interesting and challenging modified design for the Zoo Street paving.



THE UNIVERSITY OF CHICAGO  
DEPARTMENT OF THE HISTORY OF ARTS  
AND ARCHITECTURE

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DEPARTMENT OF THE HISTORY OF ARTS  
AND ARCHITECTURE

Staff commented that based on their knowledge of Ms. Riley's previous work, they believed that the artist could create something more original and dynamic. One suggestion was that perhaps Ms. Riley could implement a sequential, pictorial narrative approach along the pathway with plaques of various shapes, rather than the repetitive pattern motif proposed.

In response to the various questions and comments Ms. Pontious replied that she felt concern that Ms. Riley may have felt directed to develop such a proposal, as she had been sent architectural drawings with potential sites for artwork specified. She also reminded the Commissioners that the funds for this proposal could be redirected to others, if they did not approve any of Ms. Riley's proposed designs.

Commissioners and staff agreed that their comments should be communicated to Ms. Riley, and that she should be asked to submit a revised proposal if she would like to pursue the project, but that she would not be paid any additional fee beyond the original \$5,000 paid to date.

*The following motion was tabled until the December meeting.*

Motion: Motion to approve design proposed by Cheryl Riley for the San Francisco Zoo.

## **VII. Moscone Expansion Interior Artwork**

Project Manager Nina Dunbar presented an update on proposed design solutions to satisfy fire safety code requirements for the Moscone Interior sculpture. She reminded the Commissioners that the tree had been procured and is now being treated at a kiln in Northern California.

Ms. Dunbar reported that despite the efforts to select a Redwood tree, treated with a fire-retardant, specifically to reduce the potential fire hazard, and despite the positive Smoke-Control Report, the Fire Department will not approve the project. Ms. Dunbar explained that she, Ms. Manton, Mr. Newirth and the Smoke Control consultant had met with Fire Captain Tom Harvey, Fire Inspector Bill Mitchell and Fire Marshall Gary Massetani to discuss the project. Arts Commission staff were able to facilitate the Fire Department's understanding of the project, but the Fire Department was still reluctant to give approval due to the tree's location in the stairwell; an area where smoke cannot be adequately contained as required by fire code with the artists' current proposal. Fire Department staff had suggested a glass encasement of the tree at the 1<sup>st</sup> level, indicating that smoke containment at this level would allow the building's existing smoke control systems to keep smoke at an acceptable level on the upper floors.

Ms. Dunbar explained to the Commissioners that neither she nor the artists feel the initial suggestion of a glass enclosure is appropriate. She acknowledged that this issue represented a major design compromise for the artists, but that they had not rejected the option to revise their design. Fortunately, the artists have responded positively to the concept of imposing 'armature' at the tree's base, and are considering other materials such as cast glass, raku clay, porcelain mosaic or a thin-set mortar material. Ms. Dunbar stated that she will present the artists' alternative design proposal at the next Visual Arts Committee meeting. She concluded by requesting approval for the following motion, explaining that despite the unresolved nature of the project she feels, and the Moscone Expansion staff agree, that current sub-contractors should be paid for the work they have been asked to complete by the Arts Commission.

Commissioner Gatti stated that he liked the concept of combining the wood with alternative sculptural materials, although the choice ultimately resides with the artists. He further commented that he understood the Fire Department's position and their obligation to follow the fire safety codes, as he has encountered similar situations while planning other events. In conclusion Commissioner Gatti requested that Ms. Dunbar forward a complete summary of the situation to his office, explaining that he would be meeting with the Fire Chief on an unrelated matter in a few weeks time, and would like to be well informed on this issue.





Mr. Newirth acknowledged the cooperation of the Fire Department, noting that they have been very responsive to the situation and have proposed potential solutions.

Commissioners and staff discussed the challenges presented by the project, as they agreed that any solution could not compromise either the integrity of the artwork or the safety of the public.

*The following motion was removed.*

Motion: Motion to approve fire safety design modification(s) for final artwork design.

Motion: Motion to modify Shum, Shu, Gordon LLC's existing contract # CT280PUB4302 to include tree procurement services and additional design work for an amount not to exceed \$33,000 for a total contract amount of \$126,150.

Moved: Stermer/Roth

### **VIII. Third Street Light Rail**

Ms. Manton reported that staff had successfully negotiated a final figure of \$2.9 million, or 1-1/2% of the total construction costs, with Muni for art enrichment relating to the Third Street Light Rail Project. In addition, Ms. Manton explained that Arts Commission and Muni staff agreed that since artist Ken Smith designed the trackbed paving, the Arts Commission will contribute \$150,000 of the \$2.9 million back to Muni for these components.

Project Manager Judy Moran subsequently reported that staff were now discussing how to integrate art enrichment into additional stations now that the art enrichment allocation has been increased from the original projected amount. She reminded the Commissioners that the saw-tooth canopy and marquee attachment poles will be consistent throughout the stations, while other art enrichment components in the three designate neighborhoods- Mission Bay, Bay View and Visitation Valley- will vary, as proposed by the three artist-teams. Ms. Moran reported that Muni prefers the use of one standard marquee attachment design for those stations not receiving specialty marquee attachments. Art Commission staff prefers the use of a different standard for each of the three neighborhoods, to be designed by each neighborhood's artist team, as one standard marquee design throughout the system would conflict with varying neighborhood design themes. The Visual Arts Committee agreed that having a different standard marquee attachment for each of the neighborhoods was preferable to one system-wide standard.

*At this point Commissioner Gatti announced that he would have to leave shortly, and requested a brief discussion regarding other Arts Commission business prior to his departure.*

Staff and Commissioners discussed the San Francisco Port's plans to develop Public Art Guidelines and agreed that the Arts Commission should be a part of this process.

In response to a question from Commissioner Gatti, Ms. Manton and Ms. Almaguer reported that they had made progress on the contract to purchase and install the Keith Haring sculpture "Three Dancing Figures" at Third and Howard Streets. Ms. Almaguer explained that it would take three months to fabricate the sculpture, once the contract is certified, and estimated installation on site in March, 2000. Ms. Manton added that additional expenses for the project include lighting and one Talking Sign. Collection's Manager Debra Lehane added that a 'sacrificial' graffiti coating should be applied to the sculpture, as the artwork will be painted with automobile paint, and damaged paint cannot be touched up on an as-needed basis.

*Commissioner Gatti departed at 4:30, and Ms. Moran resumed discussion regarding Third Street.*

THE UNIVERSITY OF CHICAGO  
DIVISION OF THE PHYSICAL SCIENCES  
DEPARTMENT OF CHEMISTRY  
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RECEIVED: 10/10/98  
FROM: [illegible]  
SUBJECT: [illegible]

[illegible text follows]

Ms. Moran explained that each of the artist-teams have designed special marquees for each of the key stations, as well as proposals for a standard marquee for each of the non-key stations previously designated for art enrichment. Public Art staff feel that a generic design by each artist team for their respective neighborhoods would be more appropriate, to aesthetically create consistency and to give a sense of neighborhood identity.

Commissioner Stermer stated that he felt that all the proposed designs are elegant, and agreed that it is very important to maintain neighborhood identification.

Ms. Manton stated that staff feel this is an art project paid for with art enrichment funds and the decision regarding the marquees should thus be made by the Arts Commission rather than Muni. She added that selecting the artwork of one artist team for the additional stations throughout the line would send a negative message to the two other teams.

Commissioners Roth and Stermer agreed with Ms. Manton's statements.

#### **IX. Sunnydale Pump Station**

Ms. Manton provided a staff report regarding the feasibility of pursuing the Shellfish Bed Restoration project at Sunnydale Pump Station. She stated that she has been working very closely with Program Assistant Susan Gray and consultant Jeff Brown on the project, but that problems continue to hinder their progress.

Ms. Manton reported that she had suggested to the artist Pat Johanson that the designs for the shellfish bed may need to be revisited, and indicated that theories on restoration have evolved in the twelve years since the artist's initial conception. She explained that representatives from the environmental community indicated that the current design would draw people to the mudflats, which is no longer recommended, and that the beds might attract different shellfish than originally intended. Ms. Manton further reported that staff have not yet met with the Audubon Society, but that in an effort to discuss and hopefully resolve some of these problems staff planned to meet with a restoration consultant Mike Jocelyn in a few weeks time. She added that staff are still working with the artist to develop interpretive signage for the project.

Ms. Manton further reported that the implementation of safety railings and bollards have been delayed due to outstanding ADA issues. Richard Skaff from the Mayor's Office on Disability has proposed building a cantilevered walkway over the mudflat area to ensure disabled access. This will be an expensive undertaking. She concluded by adding that despite all of these issues there is still a desire to find solutions for the project.

Commissioners Roth and Stermer acknowledged Ms. Manton's discouragement and suggested that she revisit the issue with Fish and Game to resolve some questions.

#### **X. ADA Programmatic Accessibility**

Ms. Manton reported that staff are developing an Action Plan for ADA programmatic access to the visual arts programs of the Arts Commission, and that they hoped to have a draft of the Action Plan and the revised Guidelines prepared by consultant Donna Graves for Committee review in December. She stated that questions and concerns raised by various parties suggest that the Guidelines should be treated as a test plan, for one year, with the intention to revisit and revise them as necessary. She concluded by stating that staff plan to meet with the city attorneys on November 30<sup>th</sup> before finalizing the documents.

Commissioners and staff discussed the requirements made of other city departments with regard to physical access, and the financial burden of this unusual requirement to provide programmatic access to the Arts Commission's programs.



1. The first part of the report deals with the general situation of the country and the progress of the work during the year.

2. The second part of the report deals with the results of the work during the year.

3. The third part of the report deals with the financial statement of the year.

4. The fourth part of the report deals with the general remarks of the year.

5. The fifth part of the report deals with the general remarks of the year.

6. The sixth part of the report deals with the general remarks of the year.

7. The seventh part of the report deals with the general remarks of the year.

8. The eighth part of the report deals with the general remarks of the year.

9. The ninth part of the report deals with the general remarks of the year.

10. The tenth part of the report deals with the general remarks of the year.

11. The eleventh part of the report deals with the general remarks of the year.

**XI. Upcoming Art Enrichment for Recreation and Park Projects**

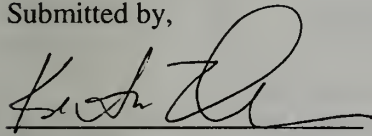
Ms. Manton provided a staff report on upcoming art enrichment for Recreation and Park projects. She explained that Open Space funds could not be pooled for any of these projects due to neighborhood interests. The three projects include: Balboa Park Restrooms, with an art enrichment budget of \$3,400; Golden Gate Park Pavilion, \$10,000+/-; and Margaret Hayward Playground, \$10,000+/- . Referring specifically to the Margaret Hayward Playground, Ms. Manton indicated that due to the limited budget staff would present a short list of artists to the client with recommendations for prospective locations for art enrichment.

Staff discussed the current Recreation and Park policy for art enrichment in Golden Gate Park and agreed that some clarification is needed on the subject.

**XII. Adjournment**

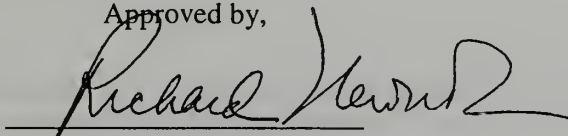
As there was no further business, the meeting was adjourned at 5:00 p.m.

Submitted by,



Kristen Zaremba  
Public Art Program Asst.

Approved by,



Richard Newirth  
Director of Cultural Affairs







DEC 14 1999

SAN FRANCISCO  
PUBLIC LIBRARY

**A G E N D A**  
**VISUAL ARTS COMMITTEE**  
**Wednesday, December 15, 1999**  
**3:00 p.m.**

25 Van Ness Avenue, Suite 70

Notice: Requests to testify are accepted by completing one of the public testimony cards, which are available at all hearings, and submitting it to the Committee Secretary before the item on which the individual wishes to speak comes up for consideration. The Presiding Officer will call for public testimony on agenda items either at the beginning of the meeting or prior to the vote on particular items.

**I. Consent Calendar**

1. Motion to authorize payment of up to \$1,500 to Burning Hand Graphics for design and printing of the calendar for the 2000 Market Street Art in Transit Program Kiosk Poster.
2. Motion to authorize additional payment of \$5,000 to Sarver Construction, for repairs to existing concrete damage on the Embarcadero Ribbon Sculpture.
3. Motion to authorize payment in the amount of \$5,000 to Regina Almaguer for additional curatorial services.
4. Motion to rescind the Arts Commission Resolution Number 0913-99-395, which authorized the Director of Cultural Affairs to enter into an agreement with Rolf Jensen and Associates to provide fire protection consulting services for the interior artwork at the Moscone Expansion Project for an amount not to exceed \$18,000.
5. Motion to authorize the Director of Cultural Affairs to enter into an agreement with Rolf Jensen and Associates to provide fire protection consulting services for the interior artwork at the Moscone Expansion Project for an amount not to exceed \$10,000.
6. Motion to extend JoeSam's fabrication contract number CT289PUB4310 from Dec. 1, 1999 to Dec 1, 2000 for the fabrication and installation of artwork at the Martin Luther King Pool.
7. Motion to accept "Salt Peanuts," an artwork with three sculptural metal wall panels, including two musical staff panels and one panel with 120 used saxophones attached, with total outside dimensions of approximately 16 feet high by 25 feet wide, by artist Mildred Howard, and installed in the San Francisco International Airport, into the Civic Art Collection of the City and County of San Francisco.
8. Motion to authorize Final Payment to artist Mildred Howard for Contract #CT289PUB4327 for the Fabrication, Transport and Installation of "Salt Peanuts," an artwork installed at the San Francisco International Airport.

CITY AND COUNTY OF  
SAN FRANCISCO

**II. New Art Enrichment**

*Jill Manton and Chris Bigelow, Project Manager*

**1. Juvenile Hall Replacement Project**

Discussion of proposed public art project parameters.

Motion: Motion to authorize endorsement of proposed public art project parameters for Juvenile Hall Replacement Project and to authorize staff to proceed with artist recruitment and competition.

**III. Gallery**

*Rupert Jenkins*

Staff report.

**IV. Collections**

*Debra Lehane*

Staff report.

**1. Jack Zajac sculpture**

Motion: Motion to approve re-patination of sculpture "Falling Water Santa Cruz II" by Jack Zajac, initiated at request of and to be completed by the Artist.

**2. Report on Buddha Sculpture.**

**V. Mental Health Rehabilitation Facility**

*Susan Pontious*

Motion: Motion to increase Johanna Poethig's contract by \$600 for printing and other project expenses.

**VI. Third Street Light Rail**

*Judy Moran/Jill Manton*

*Staff report attached.*

**1. Review of additional conceptual designs**

Motion: Motion to approve additional conceptual designs for art elements by the Artist Team of Ken Smith, Bill & Mary Buchen, and Christopher Andrews for the Third Street Light Rail Project.

Motion: Motion to approve additional Third Street conceptual designs by the Artist Team of Horace Washington, Frederick Hayes and JoeSam for the Third Street Light Rail Project.

Motion: Motion to approve additional Third Street conceptual designs by the Artist Team of Nobuho Nagasawa and Anita Margrill for the Third Street Light Rail Project.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Levy Design Partners for \$20,000 to prepare final design documents for Artists Teams for the Third Street Light Rail Project.

2. Contract issues

*See Attached Staff Report.*

Motion: Motion to rescind Motion #0405-99-143 authorizing the Director of Cultural Affairs to enter into contract with the Artist Team of Ken Smith, Bill Buchen, Mary Buchen, and Chris Andrews for Final Design of artwork for the Third Street Light Rail Project in an amount up to \$25,000 for the Artist Team fee and up to \$15,000 for project related expenses, for a total contract amount not to exceed \$40,000.

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with SonArc, Inc, for Design Development of artwork for the Third Street Light Rail Project in an amount up to \$15,000 for the Artist Team fee and up to \$20,000 for project related expenses, for a total contract amount not to exceed \$35,000.

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with artist Ken Smith for Consultation on Design Development for the trackbed paving design for the Third Street Light Rail Project in an amount not to exceed \$5,000 for Artist Fee and up to \$2,000 for project related expenses, not to exceed a total of \$7,000.

**VII. Airport**

*Judy Moran and Susan Pontious*

Review of status of Mildred Howard's "Salt Peanuts."

Motion: Motion to authorize an increase in the Artist Expenses budget to purchase and install additional saxophones and for additional costs associated with the relocation of the artwork up to an amount not to exceed \$5,500 for a total Artist Expense budget not to exceed \$53,425 for Mildred Howard's Fabrication, Transport and Installation Contract #CT289PUB4327 for an artwork to be installed at the San Francisco International Airport.

**VIII. Moccasin Communication and Control Center Public Art Project**

*Nina Dunbar*

Report on panel's recommendation on artwork proposals for the Moccasin Project.

Motion: Motion to approve the panel's recommendation and to authorize the Director of Cultural Affairs to enter into an agreement with artist (to be named at the meeting) for an amount not to exceed \$36,000 to complete final design, fabricate, transport and oversee the installation of an artwork in the lobby area of the Moccasin Communication and Control Center.



**IX. Union Square Public Art Project**

*Nina Dunbar*

Report on Ron Fischer's preliminary design concepts for Union Square's light features.

**X. Moscone Expansion Artwork**

*Jill Manton and Nina Dunbar*

1. Exterior Artwork Report

2. Interior Artwork Report

Report on Artists' proposed design modifications for making the artwork satisfy the building's smoke control requirements.

Motion: Motion to approve the proposed artwork design modifications.

**XI. New Art Enrichment, continued**

*Jill Manton*

1. P.U.C. Projects

- A. (Two) Castlewood Pump Stations (San Francisco Water Dept.)
- B. (Two) Bay Division Hayward Faultline Valve Buildings (SFWD)
- C. (One) South East Co-Generation Facility (Hetch Hetchy)

2. Golden Gate Pavilion (Recreation and Park)

3. Department of Building Inspection Annex

**XII. New / Old Business**

**XIII. Adjournment**



MINUTES

DEC 30 1999

VISUAL ARTS COMMITTEE

Wednesday, December 15, 1999

3:00 p.m.

25 Van Ness Avenue, Suite 70

SAN FRANCISCO  
PUBLIC LIBRARY

**Commissioners Present:**

Ralph Guggenheim, Chair; Dugald Stermer, Denise Roth, Dede Wilsey

Absent: Stanlee Gatti

**Staff Present:**

Director Richard Newirth, Nina Dunbar, Rupert Jenkins, Debra Lehane, Jill Manton, Judy Moran, Susan Pontious, Kristen Zaremba

Note: All votes are unanimous unless recorded otherwise.

The meeting was called to order at 3:15 p.m.

**I. Consent Calendar**

Motion: Motion to approve the following consent calendar items.

Moved: Stermer/Guggenheim

1. Motion to authorize payment of up to \$1,500 to Burning Hand Graphics for design and printing of the calendar for the 2000 Market Street Art in Transit Program Kiosk Poster.
2. Motion to authorize additional payment of \$5,000 to Sarver Construction, for repairs to existing concrete damage on the Embarcadero Ribbon Sculpture.
3. Motion to authorize payment in the amount of \$5,000 to Regina Almaguer for additional curatorial services.
4. Motion to rescind the Arts Commission Resolution Number 0913-99-395, which authorized the Director of Cultural Affairs to enter into an agreement with Rolf Jensen and Associates to provide fire protection consulting services for the interior artwork at the Moscone Expansion Project for an amount not to exceed \$18,000.
5. Motion to authorize the Director of Cultural Affairs to enter into an agreement with Rolf Jensen and Associates to provide fire protection consulting services for the interior artwork at the Moscone Expansion Project for an amount not to exceed \$10,000.
6. Motion to extend JoeSam's fabrication contract number CT289PUB4310 from Dec. 1, 1999 to Dec 1, 2000 for the fabrication and installation of artwork at the Martin Luther King Jr. Pool.
7. Motion to accept "Salt Peanuts," an artwork with three sculptural metal wall panels, including two musical staff panels and one panel with 120 used saxophones attached, with total outside dimensions of approximately 16 feet high by 25 feet wide, by artist Mildred Howard, and installed in the San Francisco International Airport, into the Civic Art Collection of the City and County of San Francisco.
8. Motion to authorize Final Payment to artist Mildred Howard for Contract #CT289PUB4327 for the Fabrication, Transport and Installation of "Salt Peanuts," an artwork installed at the San Francisco International Airport.



CITY AND COUNTY OF  
SAN FRANCISCO

## **II. New Art Enrichment**

Public Art Program Director Jill Manton reported on a new opportunity for art enrichment at the Juvenile Hall Replacement Project, 375 Woodside Avenue. Ms. Manton stated that she had met with Jesse Williams and Jan Medina to discuss the project, which will generate an art enrichment project budget of \$288,000. She further explained that staff are exploring a program with two components. The first component would include an artist or artist team in residence at the Juvenile Hall or Log Cabin Ranch, working in conjunction with the Arts Commission's WritersCorps program and youth to create a permanent visual artwork for the Hall. The second component of the project would include enhanced design of specific areas in the facility, such as counseling or visitors rooms. Ms. Manton suggested that an artist team with expertise in working with specific populations as well as with architectural collaborations be selected for the project; that the competition should be advertised publicly, but that eligibility should be limited to local, Bay Area artists; and that the selection panel should include representatives from the Juvenile Hall management and pre-existing art program staff. She concluded by stating that Arts Commission staff would be meeting with client agency staff in January.

Commissioner Stermer commended Ms. Manton on the project concept and stated that he had served on a committee as CCAC faculty working with youth at Juvenile Probation for a project on Treasure Island. He recommended that the Public Art staff and commissioned artists keep firm control over the project and provide strict direction to youth in development of the artwork's content.

Director of Cultural Affairs Rich Newirth concurred with Commissioner Stermer's comments, adding that he wanted to encourage Ms. Manton to proceed with the project.

Ms. Manton acknowledged their comments, stating that Public Art staff had worked on other projects, including the Mental Health Rehabilitation Facility and in the Tenderloin district, which presented similar challenges, that staff did not wish to censor the youth's creative output, but that the project would require an artist who could provide clear direction. She concluded by asking if Commissioner Stermer would consider sitting on the selection panel for the project.

Commissioner Stermer agreed to provide assistance to the project as it moves forward.

Motion: Motion to authorize endorsement of proposed public art project parameters for Juvenile Hall Replacement Project and to authorize staff to proceed with artist recruitment and competition.

Moved: Stermer/Roth

## **III. Gallery**

Gallery Director Rupert Jenkins provided a staff report on gallery activities. Mr. Jenkins invited the Commissioners to attend the next Gallery opening on January 14<sup>th</sup>, 2000 and the next City Hall reception, at 5:00 p.m. on January 19<sup>th</sup>. He also reported that docent tours in City Hall would begin incorporating the exhibits on the lower level in January, that he was working with the City Hall building management to develop enhanced signage, and acknowledged the City Hall staff's cooperation.

Mr. Newirth added that the successful arrangement of these tours was a testament to the good relationship Mr. Jenkins had developed with the City Hall staff.

Mr. Jenkins continued by reporting that, in addition to the tours, to enhance programmatic accessibility he is also developing recordings of all exhibits to be made available in January. Mr. Jenkins concluded his report on City Hall by stating that he is very pleased with the venue and the exhibits being mounted there.



Additionally Mr. Jenkins reported that he is meeting with representatives from the Moscone Expansion project to discuss their soil contribution to City Site, but that the actual delivery schedule would be up to Moscone Expansion. He further reported that he hoped to have the lot filled by March, and to mount temporary sculpture projects on the site until future plans are in place. He concluded by stating that he hoped to schedule a meeting with Commission President Stanlee Gatti and the Mayor in the near future.

#### **IV. Collections**

Civic Art Collection Program Director Debra Lehane provided a staff report on the following items:

##### **1. Jack Zajac Sculpture**

Ms. Lehane reported that she had received an unusual request from artist Jack Zajac, who is proposing to reapply the patina on his sculpture "Falling Water Santa Cruz II" in Boarding Area C of the Delta Terminal of the San Francisco International Airport. She explained that the expense incurred to honor Mr. Zajac's generous request would be minimal, as the Arts Commission would only have to cover the cost of transport to move the sculpture to the exit doors, and subsequent return to the original site, within the airport.

Motion: Motion to approve re-patination of sculpture "Falling Water Santa Cruz II" by Jack Zajac, initiated at request of and to be completed by the Artist.

Moved: Stermer/Roth

##### **2. Report on Buddha Sculpture.**

Ms. Lehane reported that the Buddha conservation project is on schedule, that the sculpture had been removed in the prior week, the concrete pad has also been removed, and all pertinent individuals have been contracted to perform their work.

Finally, Ms. Lehane reported that she was also making progress in the de Anza and King Carlos Monument Relocation Project. She stated that all the pertinent city departments supported the project and that they are now waiting for review by the Planning Commission before proceeding to the Board of Supervisors. She explained that this project must go before the Board due to the Encroachment Permit required, as the monument resides on a traffic island.

Mr. Newirth stated that a Board Supervisor such as Alicia Becerril should be asked to sponsor the motion for the permit approval.

#### **V. Mental Health Rehabilitation Facility**

Susan Pontious reported that artist Johanna Poethig's project at the Mental Health Facility is complete. She invited the Commissioners to an opening dedication party at 1:30 p.m. on January 12<sup>th</sup>, 2000. She explained that the additional funds being requested here were to cover the cost of printing of an invitation for this event, as well as to cover the cost for replacement of the artwork cartoon (mock-up of the work) that was discarded by an MHRF staff person.

Motion: Motion to increase Johanna Poethig's contract by \$600 for printing and other project expenses.

Moved: Wilsey/Roth

## **VI. Third Street Light Rail**

Staff report attached.

Judy Moran presented the three artist-teams new conceptual designs for the Third Street Light Rail project.

### **1. Review of additional conceptual designs**

#### **A) Mission Bay:**

Ms. Moran presented the additional Mission Bay proposals for the 4th & King station (historical train references in the paving) and the 20th Street platforms (local bird names in the paving). Commissioner Guggenheim expressed concern about the cohesiveness of the various elements on the 20th Street platforms, which have a nature theme, and include bird canopy shadow casters, fish canopy wind vanes, an astrological windscreen, bird names in the paving, and an abstract flat disk on the marquee pole. Commissioner Stermer agreed and both recommended that the astrological windscreen be eliminated and the marquee attachment be revisited.

Staff agreed with the Commissioners comments and promised to convey them to the artist-team. Ms. Moran subsequently reported that she and Ms. Manton, along with members of the various artist-teams, had visited their counter-parts in Los Angeles to study their transit projects. She stated that the least successful projects were those which incorporated too many discordant themes, thus reinforcing the Commissioners' comments.

Commissioner Stermer added that the nature themes were very attractive and could even include allusions to plants or wind, for example, rather than the astrological references.

In response to the Commissioner's comments, Ms. Moran replied that the nature themes proposed by each team had in fact received the most favorable responses at the community meetings.

#### **B.) Bayview**

Ms. Moran presented the additional Bayview platform paving design proposals, that included the addition of the names of ships built at Hunters Point to be inset near the ship design on the Kirkwood platform paving. Also, she presented a paving inset design proposal of images and names of birds for the Shafter platform.

The Commissioners agreed with staff that the bird paving insets should not go under the canopy as they would conflict with the bird canopy shadow casters, which Commissioner Stermer particularly liked.

In response to a question from Commissioner Guggenheim, Ms. Moran reported that the Bayview team had not yet designed a kinetic marquee, but that they would as soon as the additional funding is in place.

#### **C.) Visitacion Valley**

Ms. Moran presented the additional Visitacion Valley proposals for a revised leaf motif canopy shadow caster for the Arleta station, with a paving inset design of tree branches; a revised Asian inspired canopy shadow caster for the Sunnysdale station with a revised paving inset design of square tiles; and a revised canopy shadow caster design of a falling male figure taken from photos by Eadweard Muybridge, with a paving inset design of a film strip with a film spool at either end.

Commissioners Stermer and Guggenheim stated that the film reel image was unnecessary and clichéd. Commissioner Guggenheim suggested a more contemporary allusion might be the evolution of film production, from film reel to current technology.



Commissioner Guggenheim also pointed out that the Sunnydale canopy shadow caster design should be modified to remove certain elements that were suggestive of swastikas.

Lastly, the artists were asked to design a freestanding sculpture for a median in Visitacion Valley. They have proposed a kinetic sculpture reminiscent of the windmills that used to exist in the area, powered by a top-mounted generator and projecting a Muybridge-inspired figure onto the spinning sculpture.

Commissioner Stermer stated that he felt the windmill concept was strong enough without the projected image.

Commissioners Wilsey and Roth agreed that the projected figure looked odd and should be eliminated.

In conclusion, Ms. Manton reported that staff still need to negotiate with Muni to determine whether one team or each artist-team should be involved in the design of the marquee elements in each respective neighborhood.

Ms. Moran requested approval for the following motions, and referred the Commissioners to the staff report covering contractual issues relating to the Mission Bay Team.

Motion: Motion to approve additional conceptual designs for art elements by the Artist Team of Ken Smith, Bill & Mary Buchen, and Christopher Andrews for the Third Street Light Rail Project.

Moved: Wilsey/Stermer

Motion: Motion to approve additional Third Street conceptual designs by the Artist Team of Horace Washington, Frederick Hayes and JoeSam for the Third Street Light Rail Project.

Moved: Wilsey/Stermer

Motion: Motion to approve additional Third Street conceptual designs by the Artist Team of Nobuho Nagasawa and Anita Margrill for the Third Street Light Rail Project.

Moved: Wilsey/Stermer

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Levy Design Partners for \$20,000 to prepare final design documents for Artists Teams for the Third Street Light Rail Project.

Moved: Roth/Stermer

2. Contract issues  
*See Attached Staff Report.*

Motion: Motion to rescind Motion #0405-99-143 authorizing the Director of Cultural Affairs to enter into contract with the Artist Team of Ken Smith, Bill Buchen, Mary Buchen, and Chris Andrews for Final Design of artwork for the Third Street Light Rail Project in an amount up to \$25,000 for the Artist Team fee and up to \$15,000 for project related expenses, for a total contract amount not to exceed \$40,000.

Moved: Stermer/Roth



Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with SonArc, Inc, for Design Development of artwork for the Third Street Light Rail Project in an amount up to \$15,000 for the Artist Team fee and up to \$20,000 for project related expenses, for a total contract amount not to exceed \$35,000.

Moved: Stermer/Wilsey

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with artist Ken Smith for Consultation on Design Development for the trackbed paving design for the Third Street Light Rail Project in an amount not to exceed \$5,000 for Artist Fee and up to \$2,000 for project related expenses, not to exceed a total of \$7,000.

Moved: Stermer/Wilsey

## **VII. Airport**

Ms. Moran reported that upon inspection of artist Mildred Howard's "Salt Peanuts," once installed at the Airport, the artist, Ms. Moran and Ms. Pontious all agreed that the work requires more saxophones to feel complete. Ms. Moran suggested that they would need at least six or eight more of the instruments, although Ms. Howard would like at least twelve more. She concluded by reporting that the structural engineer is currently determining how much more weight can safely be added to the artwork.

Motion: Motion to authorize an increase in the Artist Expenses budget to purchase and install additional saxophones and for additional costs associated with the relocation of the artwork up to an amount not to exceed \$5,500 for a total Artist Expense budget not to exceed \$53,425 for Mildred Howard's Fabrication, Transport and Installation Contract #CT289PUB4327 for an artwork to be installed at the San Francisco International Airport.

Moved: Stermer/Roth

## **VIII. Moccasin Communication and Control Center Public Art Project**

Nina Dunbar reported on the selection panel's recommendation on artwork proposals for the Moccasin Project. The panel met on December 14<sup>th</sup> to review artwork proposals by Alan Masaoka, Arthur Stern, and Rene Yung. Ms. Dunbar stated that the panel was pleased with all of the proposals, but ultimately selected the proposal by Alan Masaoka, a glass artist based in Carmel CA. Mr. Masaoka has proposed an abstracted map design of the Hetch Hetchy water system, fabricated of hand-blown glass in natural brown, blue and gold hues, selected to reflect the California landscape and set against a square grid pattern of leaded glass to convey the relationship between water and technology. Ms. Dunbar reported that the panel liked the combination of familiar subject matter (the water system map) and abstraction, and that they felt the design was inviting and presented opportunities for repeated viewings. She also stated that the work would be fabricated of tempered, triple-glazed glass, ensuring low maintenance of the artwork surface.

Ms. Lehane concurred that the artwork would only require minimal cleaning.

The Commissioners complimented the artist on his proposal, stating that they thought it was very beautiful. Commissioner Stermer added that it would cast very attractive light and shadows on the interior space as well.

In response to a question from Commissioner Guggenheim, Ms. Dunbar stated that the map was an accurate representation of the water system, but that the colored landforms surrounding the system did not reflect any specific geographic locations.

Regarding ongoing discussions with the P.U.C., Ms. Manton reported that Commissioner President Stanlee Gatti is planning to meet with P.U.C. Commission President Ann Moller Caen. Ms. Dunbar reported that in discussions with P.U.C. staff they had identified additional funds to increase the Moccasin artwork budget from \$25,000 to \$36,000, and that she had informed the artists prior to their proposal submission. She stated that the P.U.C. staff are now indicating that they want to use the additional funds elsewhere, but that Arts Commission staff are committed to the increased budget.

Mr. Newirth commented that staff feel they are in a very difficult position, that they are receiving contradictory messages, but no clear response to the Commission request for Master Plan project information. He indicated that this project may have to be put on-hold, and that he would recommend pulling the review of other P.U.C. items from the December 20<sup>th</sup> Civic Design Agenda unless he received a response from P.U.C. staff before that meeting.

The Commissioners agreed with Mr. Newirth's statements and directed him to pull future P.U.C. items from Commission review until this is resolved. Commissioner Stermer added that the artist's proposal presented a brilliant, logical solution to a very difficult problem. Commissioner Guggenheim added that Mr. Masaoka's proposal exceeded expectations despite the other problems reported here.

Motion: Motion to approve the panel's recommendation and to authorize the Director of Cultural Affairs to enter into an agreement with artist Alan Masaoka for an amount not to exceed \$36,000 to complete final design, fabricate, transport and oversee the installation of an artwork in the lobby area of the Moccasin Communication and Control Center.

Moved: Stermer/Roth

## **IX. Union Square Public Art Project**

Ms. Dunbar reported on Ron Fischer's preliminary design concepts for Union Square's light features. Mr. Fischer's proposal includes four sculptural lighting fixtures based on his 'Victorian futurism' concepts. Each fixture will vary slightly in design, but all would be mounted on a red or rust-colored granite base to be designed by the Union Square design team; one fixture will be 16' tall; the other three designs will be 23' tall, and include a combination of 12"- diameter perforated stainless steel globes and 24"- diameter clear globes.

Commissioner Guggenheim stated that he thought the designs were fabulous, classical and yet modern, and that while he initially did not understand the fourth design he now felt it was also good.

Commissioner Stermer recommended that the fixtures not be aligned, as it would be better to discover each one independently. He added that he thought they were very playful and appropriate for the site.

Ms. Manton added that the proposals would have to be presented to public groups such as the Union Square Association, and that the artist would be in San Francisco in January for these presentations.

## **X. Moscone Expansion Artwork**

### **1. Interior Artwork Report**

Ms. Dunbar reported on the artists' proposed design modifications for making the interior artwork satisfy the building's smoke control requirements. She stated that the artist team had revisited their proposal based on the Fire Department's suggestion to apply a concrete shell on the first floor level of the



sculpture. She was pleased to report that they felt they would be able to develop an aesthetically attractive modified design, although they have not yet reached a final solution, thus the motion was continued until a later date.

Ms. Dunbar subsequently presented several material samples prepared by the artist for this meeting. She stated that the concrete-based material would be 1/8-1/4" thick and would be attached to the tree with a wire mesh. The surface color would be black or red, or a combination of those colors, and would probably display surface cracking similar to the models.

*The following motion was removed from the agenda.*

Motion: Motion to approve the proposed artwork design modifications.

## 2. Exterior Artwork Report

Ms. Manton reported that the exterior artwork is currently running at a \$100,000 budget deficit, largely due to the fact that so much steel is required to support the moving armature, and that the project estimator has increased prices. She further reported that despite their detailed review of the budget with Moscone Expansion management, no one had ever mentioned that the budget would include a 25% markup on all elements that were included in the Moscone Construction Contract, equal to \$25,000 in this case. She added that the funds to cover these costs would have to come from the artists' fees or contingency if other funds could not be identified. Despite these problems Ms. Manton reported that she felt the artists had still presented an excellent and informed cost estimate for their project, and that she hoped to obtain competitive bids from Lighthouse and Barco for the LED screens.

Commissioner Guggenheim concurred with Ms. Manton, and commended the artists and Ms. Manton on their excellent and professional work.

## **XI. New Art Enrichment, continued**

Jill Manton reported on a number of upcoming opportunities for art enrichment.

### 1. Department of Building Inspection Annex

Ms. Manton reported that DBI is planning to build an annex on a parking lot next to 1660 Mission Street. She explained that as the building will have no public access, Mark Dorian of DPW has offered to give the Arts Commission \$80,000 to use elsewhere, in a manner consistent with the Art Enrichment Ordinance, rather than at the site. Ms. Manton and Ms. Dunbar made a site visit to examine a triangular plaza near the building site, at the crossroads of Mission and Otis, for consideration as a location for a free-standing sculpture or some other artistic site enhancement, but that she did not yet have resolution on the feasibility of using the funds on the plaza or elsewhere.

In response to Ms. Lehane's suggestion that the funds be used to purchase two-dimensional artwork for installation in the staff offices at the DBI- indicating that she has received many requests from staff in Planning, the Public Guardian, the 911 Center and elsewhere- Ms. Manton stated that the annex would not house city staff, and therefore the DBI does not want art enrichment funds being dedicated to the new building. Ms. Manton promised to provide updates in subsequent Commission meetings.

### 2. P.U.C. Projects

- A. (Two) Castlewood Pump Stations (San Francisco Water Dept.)
- B. (Two) Bay Division Hayward Faultline Valve Buildings (SFWD)
- C. (One) South East Co-Generation Facility (Hetch Hetchy)

Ms. Manton reported on the ongoing discussions with the Public Utilities Commission for new art enrichment. She stated that while many new projects were getting underway the alternative source of



funding for the Moccasin project was still unresolved, and that water department funds could not be used on Moccasin.

Regarding the Co-Generation Facility, Ms. Manton reported that she initially had proposed using the art enrichment funds for an on-site project, but that she had learned that the facility would in fact be gated, without public access, thus suggesting that the \$50,000 - \$60,000 might be more appropriately dedicated to Public Art projects at other P.U.C. sites. She reported that she had proposed dedicating some of these funds to the Moccasin project while retaining the balance for a future P.U.C. project, but that the issue was still unresolved.

Mr. Newirth added that the P.U.C. department head is leaving at the end of 1999, creating an added hindrance in ongoing discussions.

In response to Commissioner Stermer's recommendation that Arts Commission staff refrain from further discussion with the P.U.C. until a new department head is in place, Mr. Newirth explained that this is also why Arts Commission President Gatti was planning to speak to the P.U.C. Commission President directly.

3. Golden Gate Pavilion (Recreation and Park)

Finally, Ms. Manton reported that she would provide an update on art enrichment for the Golden Gate Pavilion at the next Visual Arts Committee meeting.

**XII. New Business**

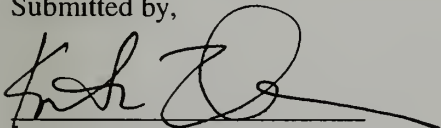
Ms. Moran presented the six poster designs by artist Stanley Chan, which are to be the first installment of the Market Street Art in Transit Kiosk Posters for 2000. Mr. Chan is a local artist who has created six collage works composed of transcriptions from his journals and paper collected from his travels around the world. Ms. Moran explained that the motion to approve the poster designs would be on the January Full Commission agenda.

All of the Commissioners present complimented the artist on his work and gave their consent for the motion to be included on the Full Commission agenda.

**XIII. Adjournment**

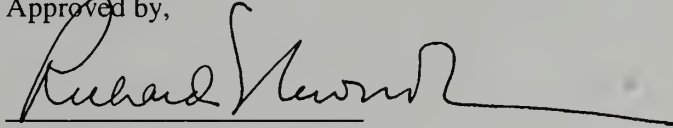
As there was no further business, the meeting was adjourned at 4:50 p.m.

Submitted by,



Kristen Zaremba  
Public Art Program Assistant

Approved by,



Richard Newirth  
Director of Cultural Affairs











